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Wavelength (November 1991)

Connie Atkinson
University of New Orleans

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Wavelength



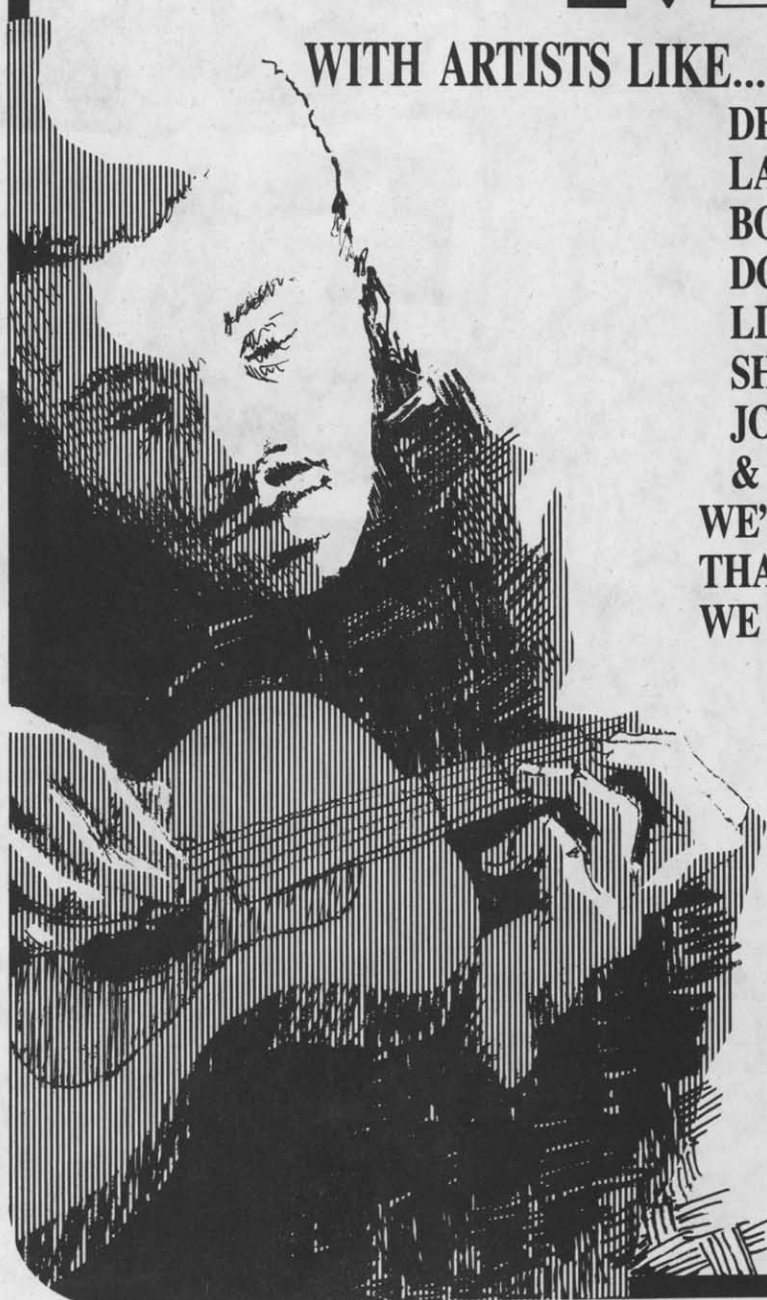
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Wavelength

ISSUE NO. 133 - NOVEMBER 1991

"I'm not sure, but I'm almost positive, that all musik came from New Orleans."
— Ernie K-Doe, 1979

Features

Living Poorly	14
Davell Crawford	17
INTERFEST Schedule.....	23

Departments

LA on CD	6
Reissues	7
Reviews.....	8
Just Jazz	9
Interfest Calander.....	35
Last Page.....	76

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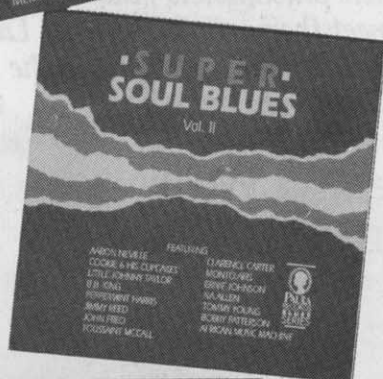
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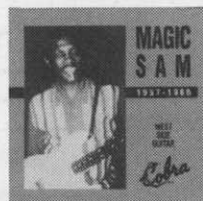
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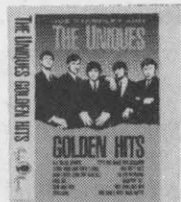
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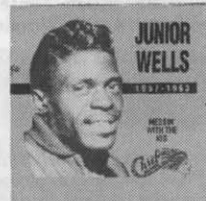
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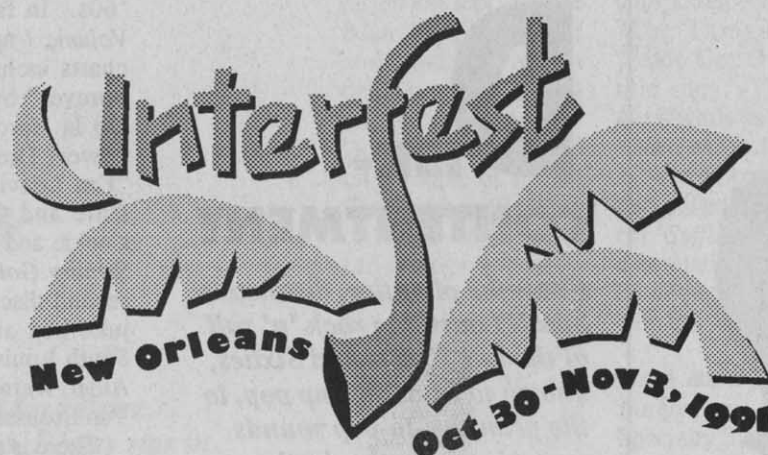
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We also saw a need for festival people to meet and talk about their mutual concerns, in a cost-effective and time-efficient manner, to network contacts and develop ideas for more financial and artistic control of their event.

The concept for Interfest originated with Wavelength, the New Orleans music magazine, to create a way for the musicians of New Orleans to be more directly connected with the festival circuit. Wavelength teamed with the New Orleans-Liverpool Sister City Project, brought the idea closer to reality.

Well, here we are. We have enjoyed making new friends worldwide while promoting this first-time event, and we are confident that before the week is out, you will have established friendships and connections that will keep you coming back to New Orleans annually for Interfest Week.

We have assembled some excellent showcases, special events, panels with internationally acclaimed speakers and exhibitors for Expo Interfest and Exchange Alley. Your stay in New Orleans is guaranteed to be full of activities, as you discover what this great city offers that you could take home to benefit your event or business. Prepare yourself for a fun Interfest '91.

A handwritten signature in black ink that reads "Zane Branson".

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Roy Carrier/Joe Walker

Soulful Side of Zydeco
Zane CD ZNCD 1003

Zydeco music has had to make some serious accommodations to get the radio airplay, record company interest and international audience it has today. Few zydeco artists are releasing material as unabashedly primitive and rasping as Boozoo Chavis; most are creating a pop hybrid. Roy Carrier and Joe Walker are two accordionists who have succeeded in creating a vibrant zydeco sound as listenable as it is danceable. The *Soulful Side of Zydeco* CD combines eight smooth '70s-soul style zydeco originals by Lake Charles native Walker, with seven grittier blues numbers from Lawtell, Louisiana, zydeco star Carrier. Anyone who has seen Carrier at his club, The Offshore Lounge in Lawtell, knows that his stuff works on the dancefloor. It works on this disc too, where it is tempered by the melodic flair of Joe Walker whose so-called originals include loose reworkings of '70s soul classics like O.B. McClinton's "Don't Let The Green Grass Fool You."

Various Artists

Swamp Gold Vol. 1

Swamp Gold Vol. 2

Jin CDs 106 and 107

These two CDs (available individually) are the definitive swamp pop collections, filled with dozens of

songs that will be instantly recognizable to anyone familiar with South Louisiana rock 'n' roll in the late '50s and early '60s. In fact, many of the songs on *Volume 1* appeared on the national pop charts including "This Should Go On Forever" by Rod Bernard, "Breaking Up Is Hard To Do" by Jivin' Gene, "Sweet Dreams" by Tommy McLain, "I'm Leaving It All Up To You" by Dale and Grace and "Mathilda" by Cookie and The Cupcakes. The rest of *Swamp Gold Volume 1* and all of the second disc are comprised of regional juke box and dancehall favorites by South Louisiana stalwarts like Johnny Allan, Warren Storm, Charles Mann and Van Broussard.

There is an even mix of tragi-ballads, Fats Domino style R&B and oddities like "My Toot Toot," "Cajun Rap Song" and "Opelousas Sostan." After years of reissue on shoddy vinyl compilations and muffled 45s, swamp-pop is finally being given the treatment it deserves.

Various Artists

Zydeco Shootout at El Sido's

Rounder CD 2108

This package of 13 tracks by six up-and-coming artists, recorded live at Lafayette's premier zydeco hall, is testimony to the incredible variety of sounds now enjoying the label "zydeco." Warren Caesar (formerly of Clifton Chenier's Red Hot Louisiana Band) plays trumpet on the anti-drug, zyde-reggae song "Cocaine Go Away"; Jude Taylor moans the blues in B.B. King falsetto on "Getting Down The Road"; and the mysterious Pee Wee and The Zydeco Boll Weevils come up with the charmingly titled "Don't Mess With My Ya Ya." The constant on most of these sides is the piano accordion. Fernest Arceneaux backs up Jude Taylor, but the most impressive squeezebox is in the hands of Lynn August, who contributes three songs to *Zydeco Shootout*. Five years ago August had never played accordion and was jamming on the Hammond B-3 organ in Lafayette lounges. He emerges on this disc as one of the top accordionists in zydeco. Just listen to both hands working keys and buttons as he pushes and pulls through the self-penned "Railroad Blues" and "Miquen." The whole "shootout" is entertaining, but when the smoke clears August is the one left standing.

—Macon Fry

LAWDY, THE THINGS THEY USED TO DO!

Cash in those bonds... Lloyd Price, Guitar Slim, and Don & Dewey star in The Legends of Specialty series.

On 1989 Beverly Rupe, daughter of pioneering West Coast record man Art Rupe, began reissuing R&B material from her father's Specialty label. Fantasy Records has now purchased the entire Specialty catalogue and is resuming the project started by Rupe, promising over 80 CDs in the next few years. Among the first five Fantasy reissues are discs by Don and Dewey and Guitar Slim, two of the lesser known but most influential of Specialty artists, and an incredible collection of New Orleans R&B by Lloyd Price. An extended compilation of Sam Cooke is due out this Fall. (Not reviewed here are *Little Richard The Georgia Peach* (SPCD-7012-2) which is redundant with the previously issued *The Essential Little Richard* and a collection of unremarkable post-war R&B by Floyd Dixon, *Marshall Texas Is My Home* (SPCD-7011-2).

Lloyd Price

Lawdy!
SPCD 7010-2

Unless you have a stack of Lloyd Price Specialty 45s, this CD is likely to be a real ear opener! With the exception of "Lawdy Miss Clawdy" and 10 tracks from Price's only Specialty LP (available on SPCD-2105-2), *Lawdy!* is comprised of songs that got little or no airplay outside the Crescent City. The soulful Price (who allegedly got a record deal only after he broke into tears while auditioning a song) is

Lawdy! is the definitive Lloyd Price collection.

Guitar Slim

Sufferin' Mind
Specialty SPCD-7007-2

"Now they call me Guitar Slim, baby, and I'm come to play in your town. If I can't play my guitar, baby, I'm still gonna jump and clown." (from "Guitar Slim" 1955) True to the message of his signature song, Guitar Slim is remembered today as much for his antics as for his music. Maybe that is because his music is so hard to categorize. The cover of a posthumously released Specialty album describes him as "a legendary blues man and his soul band" although he made his name playing New Orleans and the Gulf South with a top-flight R&B combo. However you label the music, there have been few pickers before or since that could converse with a guitar riff

backed by a crack band including Herb Hardesty and Lee Allen on sax, Edgar Blanchard on guitar and Earl Palmer on drums. To round things out, that's Fats Domino playing piano on a couple of tracks! The band spells New Orleans R&B and Lloyd sings it in all its forms from rollicking novelty on "Where You At?" and "Carry Me Home" to the familiar chant of "Lawdy Miss Clawdy" and the quirky rhythm number "Walkin' The Track." With 25 tracks (over an hour of music),

with the power and timing of Guitar Slim. On *Sufferin' Mind* you can hear Slim crunch through 26 emotion-laden Gulf Coast blues including classics like "The Things That I Used To Do," "Done Got Over It" and the mournful title song. Three tracks are alternate takes while as many more have not been issued in any form. The best of the latter is "Certainly All," a hand-clapping call-and-response with a lightning guitar riff. *Sufferin' Mind* is the first ever CD compilation on Guitar Slim; that should be enough to recommend it to anyone who has heard his music.

Don and Dewey

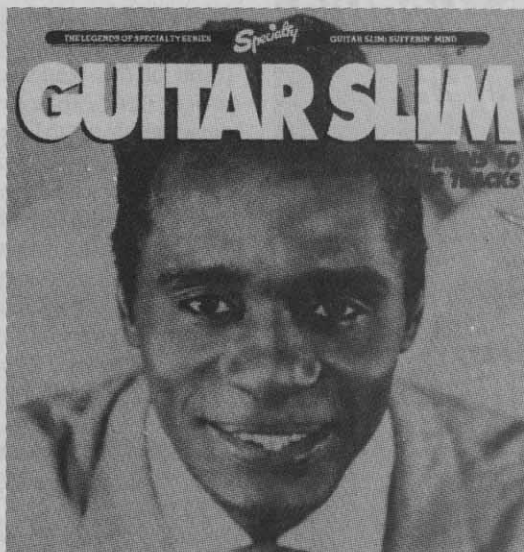
Jungle Hop
Specialty SPCD-7008-2

While Don and Dewey never enjoyed the chart success of labelmates Little Richard and Sam Cooke, they were among the most influential R&B artists of the late '50s. The screaming harmonies and guitar-based vocal music of Dewey Terry and Don "Sugarcane" Harris is an audible bridge between the R&B of the early rock 'n' roll era and the group sounds of the British Invasion. Hailing from Pasadena, the pair sprung out of the staid vocal group tradition wielding an electric guitar and bass and howling their brains out like a black Lennon and McCartney. Songs

like "Koko Joe" and "Mammer Jammer" went on to become frathouse standards while "I'm Leaving It Up To You" hit the top of the pop charts in 1963 for Baton Rouge crooners Dale and Grace. A year later the Premiers turned Don and Dewey's insolent "Farmer

John" into a proto-punk classic. *Jungle Hop* compiles all of these and 20 more moments of bliss in a breathless hour of essential rock 'n' roll.

—Macon Fry



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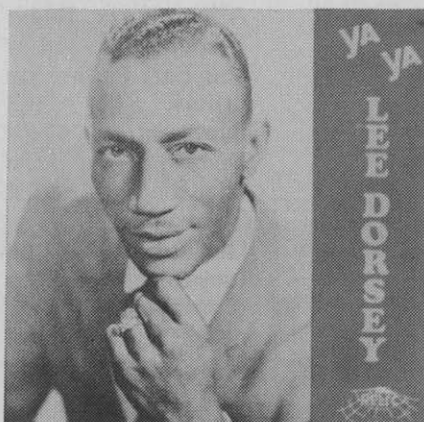
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Lee Dorsey

Ya Ya

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Where else but in New Orleans can an artist record an album of songs like "Do Re Mi," "Ya Ya," "Eenie Meenie Mini Mo," "Chin Chin," "Yum Yum," "Ixie Dixie Pixie Pie" and "Great Googa Mooga" for an audience of other than 3 year olds? These and nine other bits of wisdom are featured on this compilation of Fury material by Lee Dorsey. *Ya Ya* is comprised of Dorsey's 1962 album of the same name plus six titles that appeared only on Fury 45s. Like Huey Piano Smith and the Clowns, Dorsey is best remembered for his two and a half minute nonsense nuggets that married nursery rhymes, street beat and skip-a-rope skiffles. The result of this wedding was some of the most danceable music that ever emanated from the Crescent City. With the arrangement and unchained piano of Allen Toussaint, Lee Dorsey snatched songs from the kindergarten and rocked them onto the national charts with incredible consistency. In fact he was second only to Fats Domino in chart appearances by a New Orleans artist. *Ya Ya* is packed with the performances that defined the Dorsey style.

Jimmie Rodgers

The Jimmie Rodgers Library

(1927-1933)

Rounder CDs 1057-1063

(8 discs available individually)

The complete recordings of Jimmie Rodgers are finally available, impeccably remastered and annotated on CD. In his six-year recording career, Rodgers earned a reputation as the

Grandfather of Country Music, the first country music star. He became known as the Singing Brakeman, and "America's Blue Yodeler," master of the train song and the country lament. Rodgers was all of this and more. These recordings are the legacy of one of America's great original entertainers, meshing blues, blackface comedy, pop and jazz. Contemporary country music has a "crossover" sound equated with bland pap aimed at folks strolling through malls, but Rodgers music hit middle America with energy, humor and pathos unmatched until Hank Williams began moaning the blues in the early '50s.

Among the unforgettable performances on these discs are "Waiting For A Train," "My Rough and Rowdy Ways," "Peach Pickin' Time In Georgia," "Frankie and Johnny," "Hobo Bill's Last Ride," "In The Jailhouse Now" and the immortal "Blue Yodel," best known for its first line, "T for Texas, T for Tennessee/ T for Thelma, that gal who made a wreck out of me."

The first disc in this series, *Jimmie Rodgers; First Sessions* (CD 1056) is the best place for the merely curious to begin dipping into the Singing Brakeman's legacy. It includes the aforementioned "Blue Yodel" and "In The Jailhouse Now" as well as the hard driving "Brakemans Blues," railroad classic "Ben Dewberry's Final Run" and the oddball jungle-bum fantasy, "Away Out on the Mountain." Also notable is *Jimmie Rodgers; The Early Years* (CD 1057) with its sentimental "My Little Old Home Down in New Orleans" and "My Carolina Sunshine Girl" and *Jimmie Rodgers; America's Blue Yodeler* (CD 1060), which presents "Blue Yodel No. 9" on which Rodgers is accompanied by Louis Armstrong on trumpet and Lillian Hardin Armstrong on piano.

The Jimmie Rodgers Library is distinguished by the production work of Richard Weize of Bear Family Records and detailed annotation by Nolan Porterfield, the author of the definitive Rodgers biography *Jimmie Rodgers: The Life and Times of America's Blue Yodeler*. Each disc contains, in roughly chronological order, 14 to 17 of Rodgers's recordings, the last of which were recorded in New York, where Rodgers literally pulled himself from his death bed to sing. Try one disc but keep room on your shelf for all eight.

—Macon Fry



While many people acknowledge the popularity and influence of Wynton Marsalis as a critical factor in this resurgent interest in New Orleans music, the fact is, contemporary jazz still has a hard way to go in New Orleans. This article will survey what's happening with contemporary New Orleans jazz.

First the bright spot: The jazz studies program at UNO. Under the directorship of Ellis Marsalis, this program has grown much more quickly than anyone expected. Undergraduate students are not only choosing to attend UNO as first year students, but many students are also transferring into the program from other colleges. Moreover, even at the graduate level there has been a surprising interest in this program.

One reason for the interest is that the program has all the right connections. For example, professor Harold Battiste has started an "in studio" course that guarantees a student hands-on recording experience. The goal is to have each graduate leave UNO with a recording. On campus, the Sandbar Lounge also gives playing experience for the students beyond the classroom. Marsalis, Battiste, and associate professor Victor Goines all employ music students in their frequent gigging both in and out of town. Plus, the UNO associated radio station, WWNO, broadcasts from the Sandbar.

Just two years ago, none of this existed. Kudos to Chancellor Greg O'Brien for having the foresight to start up the jazz studies program and for carrying Ellis Marsalis back from ole Virginny to head up the program.

An ancillary bright spot is Delfeayo Marsalis deciding to live in New Orleans—not only does it mean

more recordings are being done here in New Orleans, it also means that more and more nationally recognized musicians will be in and out of town, which is a major boon to the scene.

A third bright spot is Jay Weigel's ongoing development of a music program at the CAC, a program which is predominately jazz oriented. Indeed, Weigel has recently picked up major foundation support for music programs, including multi-year funding from the Lila Wallace Reader's Digest Foundation through the National Jazz Service Organization and the New England Foundation for the Arts.

Fourthly, the New Orleans Jazz & Heritage Foundation continues its active support of the contemporary jazz scene in various ways including funding for
W W O Z
a n d

the continued sponsoring of the New Orleans Jazz & Heritage School under the direction of Kidd Jordan.

Of course, there are other activities ongoing, including the Louisiana Jazz Federation and its annual October Jazz Month programs. The Sunday afternoon jazz sessions at saxophonist Fred Kemp's place is another healthy and important development on the contemporary jazz scene. There are also numerous smaller, but no less important, programs underway such as Kent Jordan's recording and neighborhood concert efforts and Harold Battiste's rebirth of his AFO recording label.

Yes, there's a lot happening on the contemporary scene; however, all is not roses. Snug Harbor is still the only club consistently presenting contemporary jazz

Is There

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(and it recently cut back to a four-day schedule from its traditional seven-day schedule). As of this writing (early October), we're still awaiting the opening of Charlie B's jazz club and even when it does open, we'll still be at a net loss on the jazz scene from just three or four years ago, when Tyler's was going and we had jazz at Club Nexus.

Between the continually shrinking club scene and the dearth of outside concerts (partially as a result of the 14% Amusement Tax which is levied against live concerts—that's 14% off the top before anybody gets paid.) Not many promoters are willing to take the risk. The result is that paying gigs for contemporary jazz are few, lean (most gigs barely pay union scale if they pay that much) and far between.

Except for WWOZ (which programs eight hours of contemporary jazz per day), there is no significant jazz on the radio airwaves. WWNO does three hours a night (10 pm to 1 am) and WTUL does some occasional programming, but for the most part the radio scene is dismal, especially commercial radio.

It would be a bad joke that WYLD continues to program instrumental pop music as contemporary jazz on Sunday mornings but it's simply not funny. If you want to hear contemporary jazz in New Orleans either on the radio or live, your choices are very, very limited.

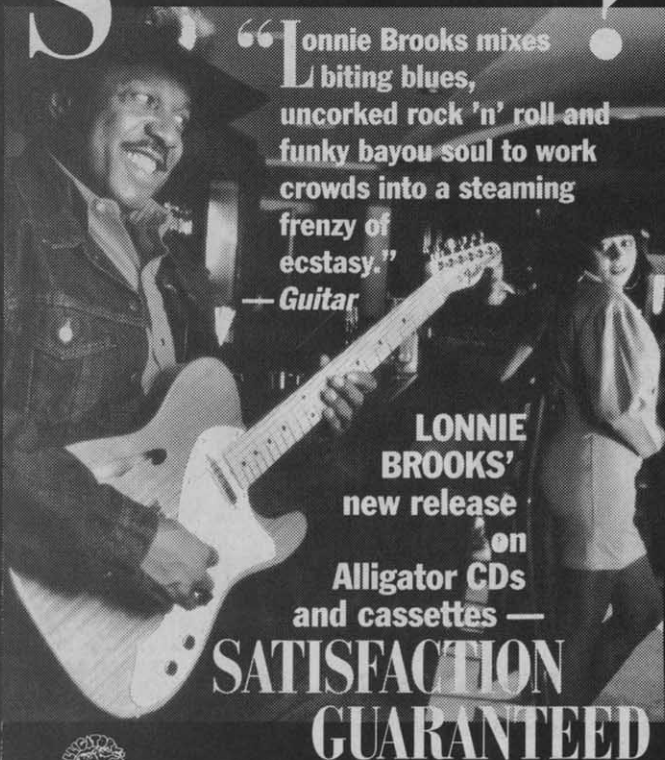
Which is an interesting ying/yang. On the one hand, New Orleans is home to one of the most successful jazz studies programs in the nation; it's also the home of some of the most popular young jazz stars such as the Marsalis siblings, Donald Harrison, Terence Blanchard, Marlon Jordan, Kent Jordan, and the crossover phenomenon Harry Connick, Jr. On the other hand, there's not much a scene off the campus and the leading national figures of jazz who are from New Orleans seldom play in New Orleans, except for sitting in with friends during infrequent visits home.

I have a suggestion: what about an annual New Orleans modern jazz weekend featuring New Orleans-born musicians? Can you imagine hearing all of the aforementioned artists plus others such as guitarist George Davis, drummers Edward Blackwell, Idris Muhammad, Earl Palmer, Vernel Fournier, plus vocalist Tami Lynn, saxophonist Plas Johnson, and a cast of at least 30 or 40 more contemporary jazz players all on one weekend in, say,

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RECENT RELEASES

Terence Blanchard

Terence Blanchard
Columbia

This is tepid trumpet playing from a young man who has often played with much more fire and much more maturity than is offered on this debut outing. The lack of direction is obvious. While everything is technically sound, the overall feel is lackluster, especially in comparison to the playing Blanchard has exhibited on other recordings. Perhaps I expected too much, but Terence is too talented to settle for middle of the road, generic modern jazz.

Donald Harrison

For Art's Sake
Candid

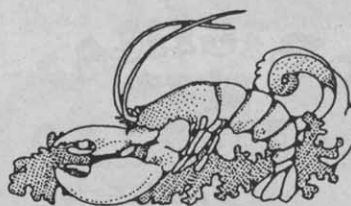
Been waiting a long time for this one—and it's worth the wait. Except for the fact that he plays mostly the bottom of the horn, seldom demonstrating his astonishing four-plus octave range, this is a great document featuring Donald Harrison in a live, no holds barred session. A special lagniappe is Marlon Jordan firing on trumpet—Jordan had a great night. In fact, in many ways this album contains some of the best Marlon Jordan recorded. From beginning to end the music is burning. They swing extra-hard, dig deep into the blues, and play with a youthful enthusiasm that is all too often absent in many recordings. Columbia had the chance to do this, but it took a small independent label to release this solid offering. Give thanks.

Marlon Jordan

Learson's Return
Columbia

This is Jordan's second release. The first release is better. And his appearance on the Donald Harrison disc is much more inspiring than this. Marlon Jordan is still figuring out where he wants to go with his music. This disc is too derivative of Wynton Marsalis, and displays few of Jordan's strengths. You'll wonder if it's the same trumpeter if you listen to this and the Donald Harrison release back to back.

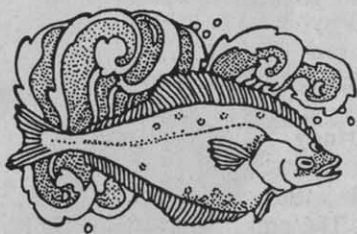
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Branford Marsalis

The Beautiful Ones Are Not Yet Born
Columbia

Branford Marsalis is trying to make it with a trio sans piano because Kenny Kirkland, the only pianist Marsalis really wants, is unavailable. In fact, what really was suppose to happen was that Branford Marsalis was set to lead brother Wynton's former band—at one point they referred to themselves as the "X" men. Well, three albums later the issue's still not settled. On the one hand this is cutting edge jazz, very deep but on the other hand, facts is facts: it's the two tracks that feature guest appearances by Wynton Marsalis and Courtney Pine that work the best. The previous release, *Crazy People Music*, which does feature Kirkland was Branford Marsalis's strongest album. Were it not for the two tracks featuring Wynton Marsalis and Courtney Pine, I would advise listeners to skip this one and pick up the new Kenny Kirkland release on which Branford is prominently featured. On the other hand, not since some of those great CTI covers has there been a jazz release featuring such beautiful photography. I only wish the music were as effective. Don't get me wrong, Branford plays extremely well, but the absence of either a pianist or a second horn robs us of the opportunity to be enthralled by Branford's uncanny and astonishing ability to improvise a call and response interplay that is second to none on the contemporary jazz scene. Even though there is an extremely high level of interplay within the trio setting, it's far from the excitement generated in the quartet

format, as one listen to this release will make clear.

Wynton Marsalis

Soul Gestures In Southern Blue —
Thick In The South — Vol. 1
Uptown Ruler — Vol. 2
Levee Low Moan — Vol. 3
Columbia

First off, this is a marketing ploy. This music was not recorded as a suite. (Columbia, is that why no recording dates are given?) This set of sides was recorded between the *Standard Time* sessions and *The Majesty Of The Blues* sessions. The real deal is that Wynton Marsalis's recording contract is up for renegotiation. Marsalis had recorded all of this music; Columbia was sitting on it. He wanted it released. Columbia didn't want to release it when it was originally recorded because they thought it would be too much product on the market at one time, but subsequently was forced to release it all at one time as part if its effort to retain its leading jazz artist. So instead of two or three albums a year, we now have four

so far this year from Wynton Marsalis. While not as successful as the *Standard Time* 3-volume series—perhaps because Wynton is still a far better player than he is a composer plus he towers over the other horn players—this is still some of the most technically adept and emotionally soothing contemporary jazz on record. Plus, there's the breathtaking Marcus Roberts caressing the keys on all three volumes. If I had to choose, I would start with Vol.3 and work my way back (but only after coping Vol.2 of *Standard Time*). ■



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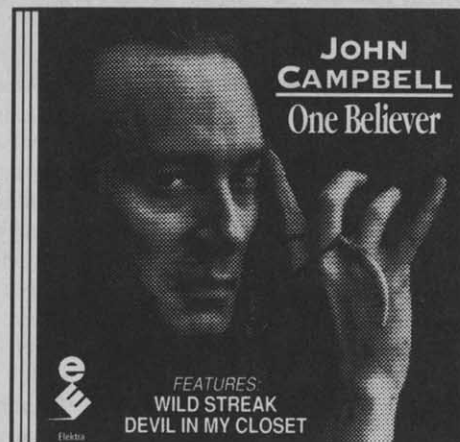
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KING OR DANNY
BARKER ON ANY GIVEN
DAY MAKES IT ALL
WORTHWHILE.**

By Michael Swindle

To paraphrase an old saying about the tiny Central American country of Belize, the best way to make a small fortune in New Orleans these days is to come with a large one. Things are hard in St. Bernard, all right, but keeping your head above water in Orleans Parish will keep you busier than a one-legged man playing in a soccer match.

Hey, but that's OK! We got each other, you know what I mean? We got great food and plenty of great places to order it where it doesn't put the rent payment in jeopardy. Booze is cheap, readily available at all hours of the day and night, and we enjoy the "highly civilized custom," as San Francisco writer Jim Hamilton calls it, of being able to legally amble the narrow streets of the French Quarter with a drink in a go-cup. And the thing that really keeps the redbeans cooking, keeps that shuffle in your step, keeps that smile on your face and in your heart, is the music. We got jazz, blues, R&B, zydeco, funk, rock, parade marches—oftentimes played by the same band. Yes, indeed, we got music.

"Shit, man," Tuba Fats told me once on Jackson Square, "80% of the people in this town are musicians." That may be pushing it, but not by much. And that may be the thing that distinguishes New Orleans musicians from their counterparts in other places. With such a knowledgeable audience, musicians have to stay on their toes to keep pleasing, and with such a large pool of players, they also have to keep an eye peeled for the cat that can step in and take their place on the gig.

Another thing about musicians here is that, face it, New Orleans is not New York or Los Angeles or Chicago. It's a smaller town and the club scene is relatively finite, which makes the musicians more accessible. They hang out—before their gig, between sets, at the end of the night. They hang out at each other's gigs. They are actively a part of the community and they are approachable, even if conversations between two musicians sometimes go something like:

"All right, Charles!"

"Yo, George!"

"All right!"

"Yeah ya right!"

"Uh huh!"

(Don't worry about it, it'll start

making sense to you after awhile.)

This feeling of community is evidenced in the music fans here, who, believe me, are fanatics. They love the musicians they love, and respect them, but they don't revere them, because in many cases they are neighbors, or hang at the same bars, or make groceries at the same store, or have kids going to the same school. Either that or they've only missed their favorite's gig two times in the last 20 years—once when their mama died, and once when they got married (well...they made the last set that time, but they count it as a miss).

One example of this happened not

NOVEMBER 1991 • WAVELENGTH



Gatemouth Brown: On any given night at any bar in town you can meet your musical hero.

that time, but they count it as a miss).

One example of this happened not too long ago as I sat at the bar in the Napoleon House with my friend A.J. The legendary Ernie K-Doe, wearing a powder-blue leisure suit and leaning into the wind (if there had been a wind), came briskly walking down the sidewalk. "Whoa," A.J. exclaimed, "Ernie is rolling!" There were some knowing chuckles down the bar and everyone went back to their drinks. Nobody was making fun, it was just an observation. We're used to that here, no big deal.

Besides, the legendary Oliver "Who

Shot The La-La" Morgan works at the Pharmacy Museum just a couple of doors down. Or you might find the Re-Birth Brass Band jamming in the Square with one or two guys from the Dirty Dozen on a given afternoon. Or you might bump into Danny Barker down by the Palm Court. Or find Carlos Santana browsing records at Record Ron's. Or spy Robbie Robertson munching pasta at Maximo's. Or get into a conversation about the origin of the blues with Earl King at the Tastee Donut Shop. Or pass some pleasantries with Charles Neville at the Golden Star Hunters' gig during the Creole Tomato

Festival. No big deal, that's just the way it is around here.

I'll never forget a night about 11 years ago when my wife and I decided to catch Gatemouth Brown at Jed Palmer's club on Oak Street. After the last set, I was talking with Jed and mentioned that I'd always wanted to meet Gate, but didn't feel like imposing on him. "You won't be bothering him," Palmer allowed, "he likes to talk to fans, hold on...." So it transpired that Linda and I joined Brown and his wife, Yvonne, at their table and after an ►

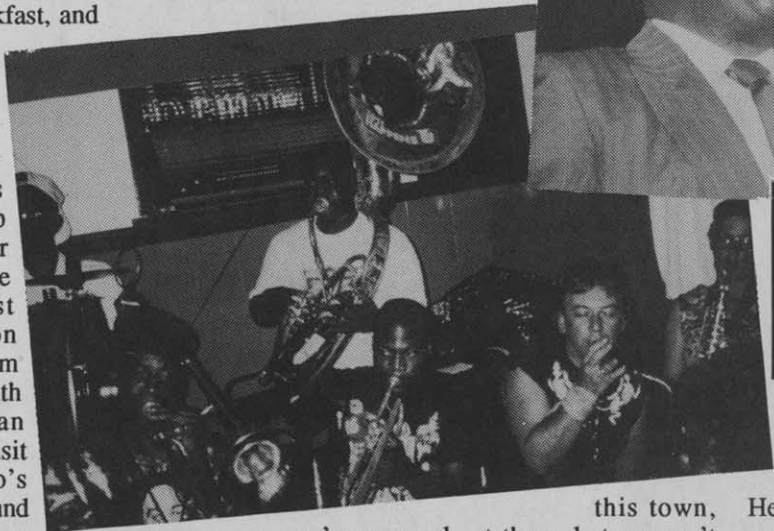
hour or so of conversation he was so whipped up about a new song he had written that we all retired to their house on Grand Route St. John to listen to the tape. The talk flowed, the music flowed, they fixed breakfast, and

we made it back home at about 7:30 am. Another story was told by some friends who met up with drummer extraordinaire Herman Ernest one afternoon and he took them down to the Ninth Ward for an unannounced visit to Fats Domino's house. They found Fats lounging up in bed (in the shotgun double he maintains next to the big house) in his underwear with a .38 and his Bible. After some mild scolding of Ernest for not calling, Fats got dressed, heated up some red beans, and gave them a mini-concert on the electric piano.

That's the way things go in New

Orleans. No big deal.

But to get back to where I started from, we have great musicians in



this town, we're crazy about them, but we can't afford them. Regardless of the fact that everyone here feels they deserve it, club owners can't let all of us in free. So the musicians have to leave town to make any kind of money, which brings a whole level of understanding to the song, "Do You Know What It Means To Miss New Orleans?" You can miss it



Top: Earl King in wales.

Left: Eric Burdon, formerly of 'The Animals', with Treme Brass Band in New Orleans. "Do you know what it means?"

while you're still here. Like now, for instance, when I miss the powerful, rhythmic drumming of my friend Herman Ernest, because he's on the road with Etta James. Or the 300-plus days out of the year when you know you're not even going to bump into one of the Nevilles on the street, much less hear them play, because they're out on tour. Or especially during those periods of the year when it seems that 80% of the musicians in town are off playing some festival or other in Europe! ■

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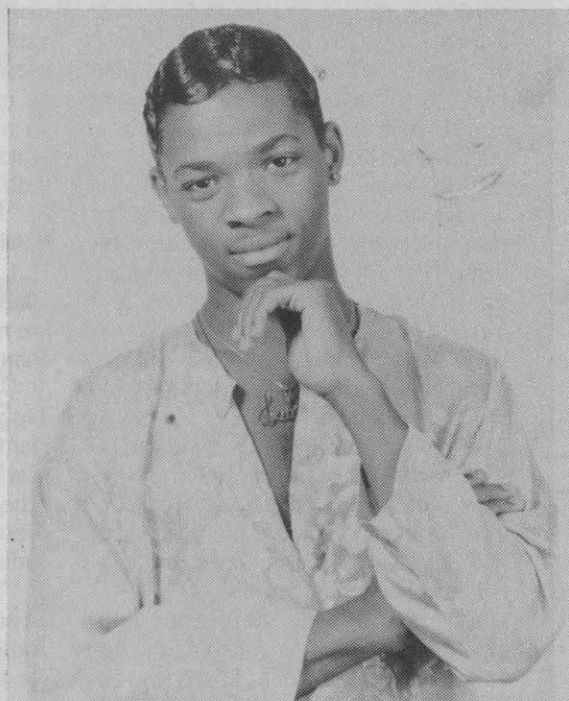
*An interview with the grandson
of New Orleans legend James "Sugarboy" Crawford
finds the heir has inherited the talent,
if not the modesty, of his grandpa.*

By Coalhouse

Ot's not easy, as a frustrated musician-turned-writer, to be assigned to interview one of those obscenely talented child proteges that New Orleans seems to constantly produce in hot genetic frenzies. You know the types I'm talking about. Families with 25 ultra-talented musicians as members, the kids who played their first professional gigs in the Quarter at four and a half, the NOCCA stars who go off to join Art Blakey and get written up in the *Village Voice* every week three years before they can vote. I'm not mentioning any names, mostly because there's too damn many of them and it's depressing, but I think we all know the type. You can safely add Davell Crawford's name to the list. In some ways, he's like every other fifteen-year-old kid you know: energetic, talkative, giggly, narcissistic, precocious, and a lot of fun. He's also an impressive pianist, a more impressive organist (a dying breed), and an astonishing singer to boot. The grandson of legendary New Orleans pianist and singer Sugar Boy Crawford, Davell counts among his good buddies Lionel Hampton and Dr. John, and he has an impressive sense of music history, unusual for anyone these days, but even more so for a young man his age.

"Well, to me, he's just my grandpa, really," the (hipply) raggedy-dressed Crawford told me about Sugar Boy Crawford. "The man is strange, just like his music, ha ha. He's retired now, he's not playing much, although we've worked on a few gospel projects together. He's still writing a bit. When we sit down at the piano together, you know, he'll show me stuff, *now*. Before, I guess he kind of like was deciding whether he should let me know that he played music. 'Cause I didn't even know that he played music 'till I was 12 years old. And I had been playing professionally since I was seven years old!"

I asked Crawford if he thought his grandfather hesitated telling him about himself because he was worried about



Davell not being able to make a living playing music and not wanting to encourage him in that field. He looked at me and laughed.

"No, that's not it at all. He never had any trouble making money playing music. He's one of those rare musicians who was so talented and also compensated pretty fairly for it, in his time...I'll put it to you this way. The reason he's not as...rich? Can I say that?...as he should be, in my opinion, is because his career ended so abruptly, you know, with that accident in the '60s. Up 'till then he was traveling all over the place, getting paid very well, having people go crazy over him in New York because people up in New York had *never* heard anything like "Jockomo" before.

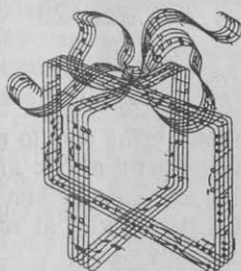
What Crawford charitably calls "the accident" was in fact a brutal crime that ended Sugar Boy Crawford's career. In 1963, Sugar Boy and his band, and New Orleans pianist Smiley Lewis, were on their way to a gig in Monroe. The celebrated "Freedom Rides" were underway at the time, when young black and white people, mostly students, challenged segregation in the South by riding together on interstate buses which had been ordered by the Supreme Court to desegregate. Monroe police, who had set up roadblocks, pulled Crawford over at eleven in the morning, and accused him of driving at over one hundred miles an hour and being drunk (he was neither drunk nor speeding). Crawford was beaten severely on the head and thrown into jail. He was later hospitalized with brain damage and suffered from paralysis. The man with the voice like an angel had to learn to talk and walk again.

"I feel...no, I *know*, that if my grandpa hadn't stopped playing his music, his band would be one of the hottest out today. Nobody is still playing that type of music now, except Dave Bartholomew on occasion. I've asked people like Barbara George and Irma Thomas and Dr. John (oooh please say Uncle John or he'll get on me, we're good ►

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buddies don't you know) and Uncle John to rate my grandpa's band, and they all say Sugar Boy was *it*. Uncle John gets choked up just talking about him, worshiping the ground Grandpa walked on, saying how sorry he is just to talk about it because of Grandpa's accident and stuff like that.

"Some of the things my Grandpa did were awesome. Like his song, 'Nightrider.' This tune has a New Orleans drum beat with the Indian thing, and also like a Pee Wee Herman-type of bass line. A real African-oriented drum beat, more Indian than 'Jockomo' even. And the horns are like Pee Wee Herman's, I think Red Tyler played sax on there. And like when he did 'There Goes My Baby' he put in this funeral march-type of thing, that's a minor blues, see? But he mixed all kinds of stuff in there. And he only carried three or four pieces at the most, but still had this awesome sound, like some big band. I'll ask him about how he came up with certain stuff, and he's so modest, he'll just say, 'Oh man, we were just a bunch of cats playing together, you know.' So I don't ask him too much about all that."

Crawford and I talked under the watchful eye of his manager at his manager's club in New Orleans. I asked him to talk about his own career, and he was just as animated about his own as his grandfather's.

"I played gospel before anything else. That came from watching the lady at church where I went. I used to watch her feet working those organ pedals. One day I just got up there and started playing on it. This was when I was very, very small. I didn't ever study any lessons until I was seven years old, but I also started playing professionally at seven, too.

"I had my own choir when I was about 10 or 11. I had a church choir, and my school choir, and the neighboring school's choir! God, I had so many things, oh I even had my own Gospel group, True Spirit. (I still have them, please mention them in your magazine.) My family had moved to Lafayette for a while, and I was the hottest thing to ever hit there. Oh yes! I would be at a bus stop and just look like I was pulling out some change, and every day somebody would stop and give me a ride."

It must be hard dealing with attention like that at such an early age, I put in.

"I guess so, although it's not just like

that here. Sometimes I walk on Canal Street, and people will stop and say to themselves, Wow, he's walking on Canal Street! But it's not like I *that* known, ha ha." All this might be just a trifle immodest, if Crawford didn't have the raw talent to back it up. He was to study with Ellis Marsalis at NOCCA, but Marsalis moved temporarily to Virginia. Crawford instead studied with Clyde Kerr, who turned him on to Sarah Vaughn, a major influence.

"Sarah, that is the *lady*, pure and simple. Her voice spanned so much. She'd be singing something tenor and then just pop that voice up to alto. She was awesome. I admire the way she used the timbre and pitch of her voice as an instrument, because she could have so much vibrato. She did bring the vibrato to jazz, because a lot of people didn't care for it before she did it.

"For playing, I listen to Oscar Petersen. I listen to him for piano licks. If I play organ, jazz organ, I like Clarence Groove Holmes. Those two are my idols. Ooh, and Uncle John [Dr. John]! Oh, I like the way he plays!"

Crawford recently played a gig at Tip's with (Uncle) Dr. John, and Lionel Hampton has asked him to record with him later this year. He's also tentatively scheduled to appear on *Star Search*, a pretty horrible TV show with a huge audience.

"That's a lot of silliness, but a lot of exposure too," Crawford told me, ending our talk. "I could sing a ballad for them; of course I'd also do all my own music tracks behind it, but I'm debating going on that show.

"But I want my Grammy by the age of nineteen. I want that collection of Grammys on my shelf! And I also want a collection of Sarah Vaughn's stuff, and my grandpa's music...But I want them Grammys. I'm versatile. If I play a ballad, I hear all the time, 'Oh, you're just like Haaaaary...' And if I'm playing 'Jockomo,' then I'm like my grandpa, if I'm doing 'One O'clock Jump' I'm just like Wynton [Marsalis].

"Oh yeah! I almost forgot!" Crawford called after me as I left the club. "My choir is going to Norway, the Kennedy choir! I'm the musician, the pianist for the choir, and we're going to Norway later this year!"

I made the note and walked out to my car, and decide not to practice this afternoon. What's the use? ■

Davell Crawford will appear at the Orpheum November 2nd. See Listings.

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Alan Pecora
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 454-3658

BOOTH 18

ENTOURAGE

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 1-626-3901

BOOTH 19

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 New Orleans, LA 70112
 522-5533

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PLANET PUBLISHING

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 New Orleans, LA 70118

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 New Orleans, LA 70116
 522-8326

BOOTH 43

NEW ORLEANS EN AVANT

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 New Orleans, LA 70112
 Mary Duvall
 504-524-5277 / FAX 524-5470

BOOTH 43 A

ZYDECO BOARDS

Rita Broussard
BAYOU BANDANAS
 Ursula Walters

BOOTH 47

AUDIO VIDEO PRODUCTIONS

Carlos Villadares
 482-8827

BOOTH 48

NEW ORLEANS - LIVERPOOL SISTER CITY PROJECT

INTERFEST WORKSHOP SCHEDULE

THURSDAY OCTOBER 31

Title: **WELCOMING ADDRESSES**
Time: Thursday, 9.30 - 10.30
Location: Tulane Room
Brief: Welcome from the producers - Pat O'Hare
 Welcome from the City of New Orleans - Dr. Al Stokes Mayor's Executive Assistant,
 Opening Address - Prof. Armando Moreno,
 Secretary General, International Federation of Festival Organisers

Title: **FESTIVAL START UP** (a case study)
Time: Thursday, 10.45 - 11.45
Location: Audubon Suites A & B
Brief: How did a festival go from being a dream of a motivated but inexperienced group of music fans to being listed by Conde-Nast Traveler as one of the ten best festivals in the United States? In just one year? Festival de Louisiane International staff tells how it was done.
Speakers: Herman Mhire - founding President; Phillip Gustin - founding Vice President for Programming; Phil Lank - founding Vice President for Fund Raising

Title: **CONCESSIONS - THE REAL PROFIT**
Time: Thursday 10.45 - 11.45
Location: Audubon Suites C - E
Brief: Merchandising, food & drink, etc., can make all the difference to the financial success of a festival. This panel will share their expertise and will give festival producers an insight into making concessions a profitable business.
Speakers: Anna Zimmerman - Festival Productions; Jim Scheurich - Planet Publishing; Sally Cob - Events International

Title: **LIFE ON THE ROAD**
Time: Thursday 2.00 - 3.15
Location: Audubon Suite A
Brief: Good communication between artists and producers is essential to getting what you want. But you have to know how to ask. Our experts have logged millions of miles on the festival trails and will share their secrets.
Speakers: Matt Dillon, Wynton Marsalis Enterprises, Carol Young, Festival Productions, New York, Tom Radai, Blues Management Group, Milwaukee Wisconsin, Milton Batiste - Olympia Brass Band, New Orleans, Ben Sandmel, New Orleans Jazz & Heritage Festival

Title: **THE FUTURE OF THE SUPERFESTIVAL**
Time: Thursday 2.00 - 3.15
Location: Audubon Suites A & B
Brief: Will the worlds biggest and most prestigious festivals eventually become dinosaurs? What plans do they have to maintain their status?
Speakers: Hans Edler, Autumn Medley, Stockhome, Henri Marchal, Producer Jazz Festival, Cannes, Patrick de Groote, Sfinks Festival, Antwerp, Laury Jacoby, Bumpershoot Festival, Seattle, Aage Teigen, Oslo Jazz Festival

Title: **INTELLECTUAL PROPERTIES**
 Entertainment Law Seminar
Time: Thursday 1.45 - 3.15 and 3.30 - 4.45
Location: Audubon Suites D & E
Brief: Elements and protection of copyrights before and after January 1, 1978, for musical works, types of copyright forms, "for hire" situations, and performing rights societies.
Speakers: Ross Charap, Senior Counsel for ASCAP and Gary Roth, Senior Counsel for BMI.

Title: **SPONSORSHIP FOR YOUR SMALL FESTIVAL**
Time: Thursday 3.30 - 4.45
Location: Audubon Suite C
Brief: There are many options open when it comes to getting financial support for small festivals. The trick is finding the key to the right locks.
Speakers: Beth Verret, Manager/Coordinator, Festival International de Louisiane; Hans Anrig, Festa New Orleans, Asconia, Switzerland (additional speakers to be confirmed)

Title: **BOOKING THE DEVELOPING WORLD**
Time: Thursday 3.30 - 4.45
Location: Audubon Suites B & C
Brief: Often the artist who will 'make' your festival may be the most inexperienced in travelling, causing special problems for both artist and festival artistic director. Our experienced panel will talk about why it's worth the effort.
Speakers: Dan Doyle, Minotaur Production, New York; Carolyn Ware, Louisiana Folklife Festival Lafayette, Louisiana

Title: **FESTIVALS AND THE COMMUNITY**
Time: Thursday 5.00 - 6.15
Location: Audubon Suites A & B
Brief: To what extent should a festival be accountable to the community without losing organizational control?
Speakers: Khalid Hafiz, New Orleans Jazz and Heritage Festival - Crafts and Grandstand Director; Derek Murray, Liverpool Music Festival, Liverpool, England; Wali Abdel, Ra'oof, New Orleans Jazz and Heritage Foundation, Executive Director; Tom Dent, Author and former Executive Director of New Orleans Jazz and Heritage Foundation

Title: **NEGOTIATING (THE ART OF GETTING THE ARTIST YOU WANT)**
 Continuing Legal Education Credit
Time: Thursday 5.00 - 6.15
Location: Audubon Suites C - E
Brief: Negotiating doesn't just mean getting the artist "cheap." It means creating a win-win situation, to provide the quality your festival depends on. Examines the importance of treating the artist well and yet not busting your budget.
Speakers: Craig Hayes, Entertainment Attorney, Nashville, Brad Madison, The Rosebud Agency, San Francisco, Jap Hindricks, Utrecht Blues Festival, Utrecht Holland; Ellis Paillet - Entertainment Attorney, New Orleans

INTERFEST WORKSHOP SCHEDULE

FRIDAY NOVEMBER 1

Title: **THE PERFORMANCE**
Time: Friday 9.30 - 10.45
Location: Audubon Suite A
Brief: Subjects under discussion will be artist repertoire and the artistic policies of a festival—would you want to bring a Louisiana swamp pop band to Liverpool only to have them play Beatles songs? And where is that magic balance between catering to the purists and appealing to the wider audiences?
Speakers: Mike Hart, Edinburgh International Jazz Festival, Scotland; Dick Waterman, Avalon Productions, Mississippi; Jap Hindricks, Utrecht Blues Festival, Utrecht Holland

Title: **SELLING YOUR FESTIVAL TO THE WORLD**
Time: Friday 9.30 - 10.45
Location: Audubon Suites B & C
Brief: Marketing and public relations are two essential ingredients for a festival's commercial success. This panel discussion will explore ways of utilizing marketing and p.r. experts to help you get sponsors, audiences, and community support.
Speakers: Anita Daly, Media Project International, New York City; New York; Kat Stratton, Blue Cat Production, Atlanta, Georgia; Beth Verret, Director/ Coordinator, Festival International de Louisianne, Lafayette, Louisiana

Title: **RECORDING CONTRACTS**
Time: Entertainment Law Seminar
Friday 9.30 - 10.45 and 11.00 - 12.00
Location: Audubon Suites D & E
Brief: A detailed analysis of different recording agreements: types of recording agreements (direct production, distribution, etc.), how to find and interest a record company, negotiation points, and clauses that are peculiar to the music industry.
Speakers: Entertainment attorneys: Martin Silfen, New York, New York; Jay Cooper, Los Angeles, California; Ellis Paillet, Entertainment Attorney, Louisiana, New Orleans.

Title: **EASTERN EUROPE**
Time: Friday 11.00 - 12.00
Location: Audubon Suite A
Brief: There has been an element of "wait and see" as state-run agencies hand over control to new private promoters. This intensive session discusses the changes and opportunities.
Speakers: Peter Lipa, Bratislava Jazz Festival, Czechoslovakia; Ken Vangle, Minotaur Productions, New York, New York; Gabor Knusich, Editio Musica Budapest, Hungary; Eric Auaquimov, Blue Bird/Jazz Center, Moscow, USSR

Title: **SOUND ... SECURING YOUR INVESTMENT!**
Time: Friday 11.00 - 12.00
Location: Audubon Suites B & C
Brief: Sound production is probably the most neglected, but most important, ingredient of outdoor events. This panel discussion addresses key issues of which festival producer need to be aware.
Speakers: Hammond Scott, Black Top Records, New Orleans; Gary Edwards, Sound of New Orleans/St. Louis Blues Festival; Bill Bennett, Sound South, Baton Rouge, LA

Title: **KEYNOTE ADDRESS**
Time: Friday 12.15 - 1.00
Location: Tulane Room
Brief: A tribute to the producers of festivals, the people who take the risks to bring blues, jazz and other living culture musics from around the world to their event, and in so doing, help to preserve the music.
Speakers: Quint Davis, Producer/Director, New Orleans Jazz and Heritage Festival

Title: **COMING TO TERMS WITH INSURANCE**
Time: Friday 2.00 - 3.15
Location: Audubon Suite A
Brief: The mere mention of the word "insurance" can instantly conjure up images of high premiums, lengthy collection periods and illegible small print policies. What insurance does your festival really need?
Speakers: Chuck Morton, Sport and Entertainment Insurance, New Orleans, Louisiana

Title: **THE CHANGING TRENDS IN SPONSORSHIP**
Time: Friday 2.00 - 3.15
Location: Audubon Suites B & C
Brief: As music sponsorship limps behind sports sponsorship into the '90s, in this session we will look at potential pitfalls and the new possibilities created by the corporate economic environment on both sides of the Atlantic.
Speakers: Lesa Ukman, International Events Group, Chicago, Illinois

Title: **PUBLISHING CONTRACTS**
Time: Entertainment Law Seminar
Friday 1.45 - 3.15 and 3.30 - 4.30
Location: Audubon Suites D & E
Brief: A detailed analysis of publishing agreements: types of publishing and songwriting agreements, negotiating points, publishing—the annuity of the business, where does the income come from, publishing companies, publishing houses.
Speakers: Entertainment attorneys: Martin Silfen, Jay Cooper, Ellis Paillet.

INTERFEST WORKSHOP SCHEDULE

Title: **WHY ARE FESTIVALS SO IMPORTANT TO THE ARTIST?**

Time: Friday 3.30 - 4.30
Location: Audubon Suite A
Brief: The festival promoter is the most motivated, powerful and flexible marketing force working for the artist. This session will discuss practical ways for the artists and their record companies to take advantage of this force.

Speakers: Peter Swartz, National Folk Festival, Washington, DC; Dan Doyle, Minotaur Production, New York City; Scott Southard, International Music Network, Beverly, Massachusetts; Carolyn Ware, Louisiana Folklife Festival, Lafayette, Louisiana; Dick Waterman, Avalon Productions, Mississippi

Title: **DEVELOPING NEW AUDIENCES**

Time: Friday 3.30 - 4.30
Location: Audubon Suite B
Brief: The festival market is always expanding and changing. To survive, some festivals must develop new markets and stimulate new audiences. With no hard-and-fast rules, this panel discussion should give you plenty to think about..

Speakers: Frank Malfitano, Director - Syracuse Festival, New York; Niranjana Jhaveri, Jazz India, Bombay, India; Gary Hood, Redcar Blues Festival, Redcar, England; Laury Jacoby, Booking Director - Bumpershoot Festival, Seattle, Washington; Stif Urwald, Femø Jazz Festival, Nakskov, Denmark

Title: **TRAVEL - THE REAL COST**

Time: Friday 4.45 - 5.45
Location: Oak Room
Brief: Travel is perhaps the last unexamined cost - yet this intensive session will explain that there is no reason for this to remain so.

Speakers: Laura Cottingim - Travel Coordinator, New Orleans Jazz and Heritage Festival (Additional speakers to be confirmed)

Title: **KEEPING LIVING CULTURE ALIVE**

Time: Friday 4.45 - 5.45
Location: Audubon Suites B & C
Brief: The role of the independent record labels
This panel will approach the potential of a strong relationship between the indies, their artists & the festivals. Could pooling resources enhance small budgets for maximum exposure.

Speaker: Barry & Jean Ancelet, Festivals ACadiens; George Buck, Jazzology; Stan Lewis, Jewel-Paula, Peter Noble, AIM; Byron Bay, Australia

Title: **ETHICS**

Time: Friday 4.45 - 5.45
Location: Audubon Suites D & E
Brief: Entertainment Law Seminar
Ethical considerations of an entertainment law practice, fee arrangements, conflicts of interest by entertainment entities.

Speaker: Martin Silfen, attorney

SATURDAY NOVEMBER 2

Title: **THE FESTIVAL PROGRAM - READ ALL ABOUT IT!**

Time: Saturday 10.00 - 11.30
Location: Oak Room
Brief: A festival program can be a moneyspinner and a great way to publicize your festival. This workshop will fill you in on how to maximize the benefits from your program. Bring your program to share ideas!

Speakers: Kalamu ya Salaam, Editor and Production Manager New Orleans Jazz and Heritage Festival Program; Connie Atkinson - Wavelength Magazine, New Orleans, Louisiana

Title: **RECORDING YOUR FESTIVAL**

Time: Saturday 10.00 - 11.30
Location: Cypress Room
Brief: Continuing Legal Education Credit
A panel discussion on the possibilities of licensing video and recording rights for your festival, and the procedures you need to know to get it right.

Speakers: Gary Roth, Jay Cooper, Ross Charap, Martin Silfen, Jed Williams, Director - Brecon Jazz Festival, Wales

Title: **RADIO - THE VOICE OF THE FESTIVAL**

Time: Saturday 11.45 - 1.00
Location: Oak Room
Brief: It's immediate, it's got wide appeal, it's live, and it's usually free. It's radio, and it's there for the using. This session will cover the medium of radio and how to get the most out of it.

Speakers: Janice Laffoon - Festival Consultant/Radio Presenter; Brian Walker - WWOZ, New Orleans (additional speakers to be confirmed)

Title: **FESTIVAL PAPERWORK (WHEN THE EXPERTS ARE NEEDED)**

Time: Saturday 11.45 - 1.00
Location: Cypress Room
Brief: Continuing Legal Education Credit
Understanding visa regulations, work permits and taxes. A positive look at what, for many, can be a negative experience.

Speakers: Anne Hunt, World Circuit Arts, London, England; Michael Mayhall, Tax Attorney, David Ware, Immigration Lawyer, Catherine Lampard-Naccari, Immigration Lawyer

Title: **LOUISIANA CULTURE...ONE TO ONE. TRADITIONAL JAZZ**

Time: Thursday 3.30 - 4.15
Location: Expo Interfest
Brief: The griot of the New Orleans jazz community, the elder statesman and philosopher Danny Barker plays and talks about the music that is his life.

Speakers: Nina Buck, Pam Court Jazz Café
Performer: Danny Barker, Musician

INTERFEST WORKSHOP SCHEDULE

SPECIAL LOUISIANA CULTURE SESSIONS

Title: **LOUISIANA CULTURE...ONE TO ONE. GOSPEL**
Time: Thursday 4.30 - 5.15
Location: Expo Interfest
Brief: It's been said that the churches of New Orleans have been the largest talent agency in the world. Gospel is truly the heart and soul of New Orleans music, and Lois Dejean and her gospel groups will demonstrate the various forms of gospel music, including spirituals, traditional, and contemporary, as well as the relationship that liturgical and African dance has to the music.
Speakers: Lois Dejean with guests Gospel Group and Dancers

Title: **LOUISIANA CULTURE...ONE TO ONE. BATON ROUGE**
Time: Friday 2.00 - 2.45
Location: Expo Interfest
Brief: Right up the highway from New Orleans lies the capital city of Baton Rouge, home of some of the best blues players south of the Delta.
Speakers: Steve Coleridge, Baton Rouge
Performer: T-Bone Singleton

Title: **LOUISIANA CULTURE...ONE TO ONE. CAJUN**
Time: Friday 3.00 - 3.45
Location: Expo Interfest
Brief: In the eighteenth century, the Acadiens wandered from Nova Scotia, settling in the swamps of Southwest Louisiana. Their strange and beautiful music defies description, and in the heart of modern America, the culture and the music thrives.
Speaker: Bruce Daigrepoint & his Cajun Band (performing)

Title: **LOUISIANA CULTURE...ONE TO ONE. ZYDECO**
Time: Friday 4.00 - 4.45
Location: Expo Interfest
Brief: The hot sound from the black people of Acadiana has exploded onto the scene in everything from television commercials to influencing pop music. And it just might be the best value for your talent budget.
Speaker: Lynn August & Hot August Knights (performing)

Title: **LOUISIANA CULTURE...ONE TO ONE. CONTEMPORARY JAZZ**
Time: Friday 5.00 - 5.45
Location: Expo Interfest
Speakers: Kalamu ya Salaam, Kalamu and the Word Band with special guests Carl LeBlanc & Victor Goines



ROCKIN' DOPSIE & THE TWISTERS

Johnny Adams "The Tan Canary"
 Floyd "Hey Bartender" Dixon
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INTERFEST '91 SCHEDULE Thursday October 31st

9.30	ENTERTAINMENT LAW SEMINAR		
10.00	WELCOMING ADDRESS Tulane Room		
10.30	REFRESHMENT BREAK		
11.00	FESTIVAL START UP (a case study) Intensive Session	CONCESSIONS - THE REAL PROFIT Panel Discussion (Continuing Legal Education Credit)	
11.30			
12.00	THE MAYOR'S RECEPTION		
12.30	THE MAYOR'S MUSICIAN RECOGNITION LUNCHEON AND AWARDS Sponsored by the New Orleans Music Commission		
1.00	Tulane Room		
1.30	OPENING OF EXPO INTERFEST '91		
2.00			
2.30	LIFE ON THE ROAD	THE FUTURE OF THE SUPERFESTIVAL	Attorneys from ASCAP and BMI to discuss INTELLECTUAL PROPERTIES (Continuing Legal Education Credit)
3.00			
3.30	REFRESHMENT BREAK		
4.00	GETTING SPONSORSHIP FOR YOUR SMALL FESTIVAL	BOOKING THE DEVELOPING WORLD	INTELLECTUAL PROPERTIES continued (Continuing Legal Education Credit)
4.30			
5.00	BREAK		
5.30	FESTIVALS AND THE COMMUNITY	NEGOTIATING (The art of getting the artist you want) (Continuing Legal Education Credit)	
6.00			
6.30	EXPO INTERFEST CLOSES 18.45 RE-OPENS TOMORROW 13.00		
6.45			

HOTEL SHOWCASES

EXPO	TULANE ROOM	GRAND BALLROOM
1.30-2.15		
	1.45-2.30	2.00-2.45
2.30-3.15		
	2.45-3.30	3.00-3.45
3.30-4.15		
	3.45-4.30	4.00-4.45
4.30-5.15		
	4.45-5.30	5.00-5.45
5.30-6.15		
	5.45-6.30	6.00-6.45

INTERFEST '91 SCHEDULE Friday November 1st

9.30	ENTERTAINMENT LAW SEMINAR	
10.00	THE PERFORMANCE	SELLING YOUR FESTIVAL TO THE WORLD
10.30		RECORDING CONTRACTS (Continuing Legal Education Credit)
11.00	REFRESHMENT BREAK	
11.30	EASTERN EUROPE	SOUND... How important is it?
12.00		RECORDING CONTRACTS Continued
12.30	BREAK	
1.00	KEYNOTE Tulane Room	
1.30	EXPO INTERFEST ' RE-OPENS 1.00 UNTIL 6.45	
2.00	Lunch Available	
2.30	COMING TO TERMS WITH INSURANCE	THE CHANGING TRENDS IN SPONSORSHIP
3.00		PUBLISHING CONTRACTS (Continuing Legal Education Credit)
3.30	REFRESHMENT BREAK	
4.00	WHY ARE FESTIVALS SO IMPORTANT TO THE ARTIST?	DEVELOPING NEW AUDIENCES
4.30		PUBLISHING CONTRACTS continued (Continuing Legal Education Credit)
5.00	BREAK	
5.30	TRAVEL The Real Cost	KEEPING LIVING CULTURE ALIVE The Role Of The Independent Record Labels
6.00		ETHICS (Continuing Legal Education Credit)
6.30	THE CLOSING PARTY FOR EXPO INTERFEST	
6.45		

HOTEL SHOWCASES

EXPO	TULANE ROOM	GRAND BALLROOM
1.00-1.45	1.15-2.00	1.30-2.15
2.00-2.45	2.15-3.00	2.30-3.15
3.00-3.45	3.15-4.00	3.30-4.15
4.00-4.45	4.15-5.00	4.30-5.15
5.00-5.45	5.15-6.00	5.30-6.15
6.00-6.45		

INTERFEST '91 SCHEDULE Saturday November 2nd

ENTERTAINMENT LAW SEMINAR

9.30

10.00

10.30

11.00

11.30

12.00

12.30

1.00

THE FESTIVAL PROGRAM

Read All About It

RECORDING YOUR FESTIVAL

(Continuing Legal Education Credit)

REFRESHMENT BREAK

RADIO

The Voice Of The Festival

FESTIVAL PAPERWORK

When The Experts Are Needed

(Continuing Legal Education Credit)

1.30 - 4.30

Cultural Workshop featuring exhibits, narratives, sewing demonstrations, and historical overviews of the Mardi Gras Indian, Marching Social & Pleasure Club, and Jazz Funeral, also special slide and film presentation of the above.

Featuring: Mardi Gras Indian Tribe and Council Members and Marching Social Aid & Pleasure Club Members.

Location: A local University - to be announced.

REJOICIN' IN THE PARK

An all-day gospel festival in Louis Armstrong Park, produced by Lois DeJean and featuring countless groups, including liturgical and African dance groups.

See program for details

7.00

7.30

8.00

8.30

9.00

INTERFEST 91 GALA DINNER & SPECIAL SHOWCASE



92

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For registrations received before March 31st 1992,
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FULL REGISTRATION & GALA DINNER	\$375	<input type="checkbox"/>
FULL REGISTRATION	\$325	<input type="checkbox"/>
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FULL REGISTRATION	\$225	<input type="checkbox"/>

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OCCUPATION _____
ORGANIZATION _____
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- ☐ Please mail me a pack containing full details of Interfest 92.
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INTERFEST '92 will be held in New Orleans during October 1992.
Make your arrangements now to join us.

If you attended INTERFEST '91 — Thank you and we look forward to seeing you in the fall of '92. If you were unable to attend INTERFEST '91 we especially hope that you will be with us for INTERFEST '92.

WE WELCOME YOUR SUGGESTIONS!

If you have any opinions on how we might improve any area of the convention to the benefit of those attending — please do write to us in Liverpool and let us know.

Please direct all enquires and correspondence to the Liverpool Office:

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Rejoicing In The Park

**AN INTEGRAL PART OF INTERFEST '91 IS "REJOICING IN THE PARK,"
TWO DAYS OF THE BEST OF GOSPEL IN LOUIS ARMSTRONG PARK.**

By Michael Swindle

My house is going crazy!" Lois DeJean told me recently, as she discussed

advertising rates with an ad rep, pondered the acquisition of sound equipment, conferred hurriedly with her daughter Pam, and gave an interview - on what happened to be her birthday, or more precisely, the "sixth anniversary of my fiftieth birthday."

Birthday celebrations, however, were taking a back seat to preparations for the fourth year she has produced the "Rejoicing In The Park Gospel Festival" in Armstrong Park.

"I was standing in the park about five years ago," she said of the event's beginnings, "during 'Jazzing In The Park' and I saw this congregation of people, and they were having a ball. Usually I would ask if we could get a gospel group to sing - with negative results - and I got tired of it. I felt we have too many groups in our city and we contribute to too many other festivals, so I came up with 'Rejoicing In The Park.' I jumped up and ran with it, with no money. All I had was the product, which was the singers.

Using connections she had made as an aide to state senator (now U. S. Representative) William Jefferson, she went to city councilman Johnny Jackson, a gospel music fan who helped her obtain a couple of grants. The first festival was mounted for about \$10,000, and about 3,000 people attended. Last year 10,000 turned out.

This year marks DeJean's 50th year in gospel music, and her fervor for the

music was as natural as breathing. Her father was a Baptist minister and a quartet singer. Her younger brothers were quartet singers and the girls in the family had a group called the Johnson Sisters. Her daughter organized the Gospel Inspirations, with whom she worked, and from that group came the Youth Inspiration Choir, which numbers about 100 singers. "It goes on and on," she said. "My grandfather was a choir director. I direct the choir at St. Francis de Salle. My daughter is a choir director. My other children sing. There's music everywhere."

The first "Rejoicing" had 12 groups and two stages. This year she will have three stages and a portable stage, and the Kingdom Kids Corner. The event features solo singers, quartets, small groups and large choirs. In addition to local groups, there are four groups coming from Baton Rouge, three buses coming from Houston, Texas (with 47 passengers on each one), and two from Memphis, as well as the Anointed Pace Singers from Atlanta.

A generous donation from Freeport McMoran eased the money crunch for

this year's event, and DeJean sees the association with Interfest '91 as a big plus.

"I think our association with Interfest '91 will be very positive," she says, "in that festival organizers who may not have been including gospel in their productions will be able to see that gospel can hold a crowd, can inspire a crowd, can make their festival a better festival."

**Rejoicing in the Park Gospel Festival will be held Saturday 2 from 11 a.m. to 5 p.m. and Sunday 3 from 1 p.m.*

to 5 p.m. in Louis Armstrong Park on Rampart Street across from the French Quarter. There will be over 50 groups per day on three main stages featuring the Kingdom Kids Korner, Battle of the Bands, drill teams and Liturgical and African dance groups. Special guests Anointed Pace Singers

from Atlanta, Georgia and Charles Tyrone and the Faith Community Singers with the Children of Faith from Houston, Texas. Food for sale in the park. It is free and open to the public. Interfest encourages all participants to attend and see the real roots of the New Orleans sound. ■



Lois DeJean: "50 Years In Gospel Music"

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The Louisiana Music Directory is the most complete listing of musicians, bands and music businesses in the state. Mailing lists available, geared to your individual needs. The Louisiana Music Directory, 80pp, \$10 post paid.

The Grapevine is the most up-to-the-minute information and news source for professionals who want to know what's going on in the nation's most musical state. 12 issues per year, \$12 third class, \$25 first class, \$35 foreign, \$65 AO airmail.

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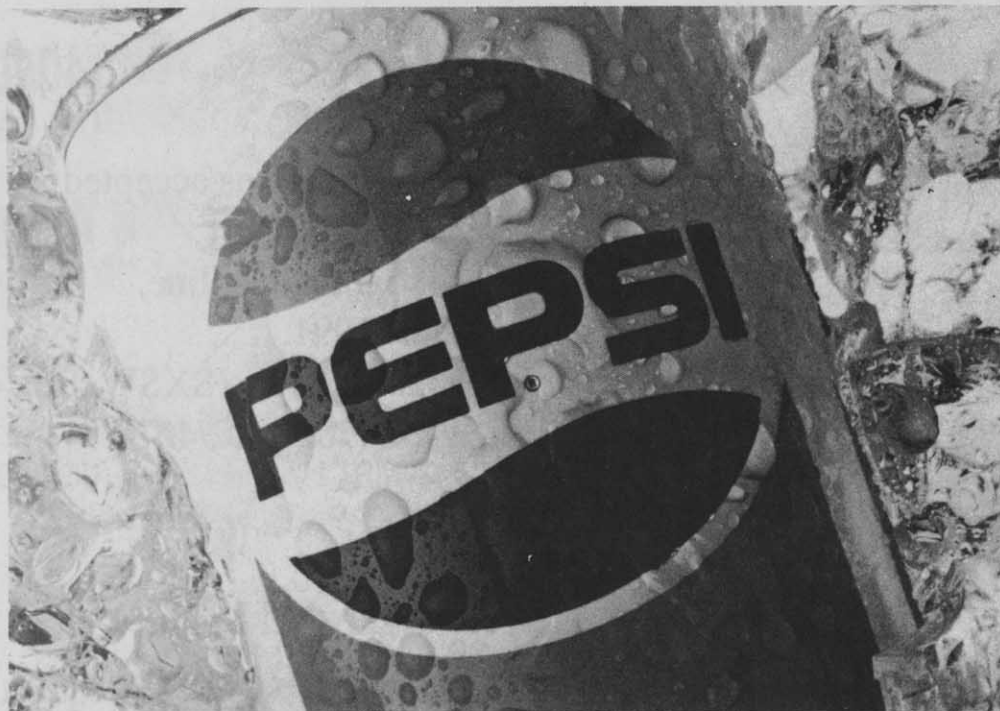
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- * THE BATON ROUGE BLUES FESTIVAL
- * SCALES AND TAILS (Fund raiser for the Aquarium of the Americas)
- * THE HOWLING SUCCESS (Fund raiser for the La. S.P.C.A.)
- * POPEYE'S BOAT RACE PARTY
- * THE ZOO TO DO (Fund raiser for Audubon Zoo)
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To Interfest registrants: The calendar listings are in alphabetical order by clubs, and divided into the clubs closest to the Clarion (French Quarter/CBD) and those farther away (Around Town, most of which are "Uptown," meaning up St. Charles Avenue, following the River). Cabs in New Orleans are inexpensive; you can get to the French Quarter/CBD clubs for from \$3-5. (additional passengers, a slight fee). All the Frenchmen Street clubs are just below the Quarter. To get uptown, you can take the streetcar. As we have mentioned in the "10 things you must do," New Orleans is a beautiful, warm, friendly city, but like most American cities, there is also the chance for crime. Go in a group, be careful, don't wander around looking like a tourist, ask for advice. Take care of yourself. We want you to come back next year!

• = official Interfest event

WEDNESDAY OCTOBER 30

• **Interfest Welcoming Reception w/Iguanas** (Tex-Mex/Zydeco) & **Irving Charles, Jr.** (traditional jazz) at the lovely Palm Court Jazz Cafe, 1204 Decatur St. in the French Quarter, 525-0200. 8 p.m. Free to Interfest delegates. Come and get acquainted.

French Quarter & CBD

Astral Project, New Orleans' premier modern jazz ensemble, at Snug Harbor, 626 Frenchmen, for two shows, 9 & 11 p.m.

Come by and meet the musicians 8-1 a.m.: Tony DaGradi, David Torkanowsky, John Vidacovich, James Singleton, Steve Masakowski. \$8 (special \$5 for registrants)

Bryan Lee Jump Street Five 10-2 a.m. **Blues with a Feeling** 5:30-9:30 p.m. at the Absinthe Bar, 400 Bourbon, 525-8108. no cover.

Bob Folse Fusion Ensemble 7 p.m.

Casa Samba (dozens of marching, costumed percussionists) at 10:30 at Cafe Brazil, 2100 Chartres at Frenchmen, 947-9386, 7-10 p.m.

Mem & the Membership Band (blues) 10:30 p.m.-2 a.m. at Cafe Istanbul, 534 Frenchmen, 944-4180, no cover.

Can't Hardly Playboys at The Cajun Cabin, 501 Bourbon 7-midnight, 501 Bourbon, 529-4256, no cover.

Charlie Occhipinti Bayou Beat Dixieland Band 7:30-10:30 & late night funky horns with **Luther Kent Blues Band** at Club Second Line on 216 Bourbon Street, 523-2020. 10:45 p.m.-2:45 a.m.

Jong-A-Moi Cajun band at Michaul's, 7-11 p.m. 522-5517, 701 Magazine. no cover.

Bruce Daigrepoint Cajun Band Mulate's, 201 Julia St., 522-1492, 7:30-11 p.m.

Sensation Jazz Trio 4 p.m. (no cover) & **Dukes of Dixieland** (\$13.85 show)

8 p.m. at Lulu White's Mahogany Hall, 309 Bourbon, 525-5595.

Pete Fountain 10 p.m. show at Pete Fountain's Club in the Hilton, 523-4374, \$19.

Percy Humphrey at Preservation Hall, 726 St. Peter in the French Quarter 523-8939, \$3.

Carl "Sonny" Leyland (1:30-5:30 p.m.) **Doc Bernard & Larry Schaeffer** (5:30-9:30) honky tonk **Al Broussard** back from Japan, 9:30 until. Tricou House 711 Bourbon 525-8379. Randy Hebert upstairs in the evenings.

"Soap" star comedian Jay Johnson. Show at 8 p.m. \$6. (tickets at door).

Piano legend **Eddie Bo** on the piano, 10-12 p.m. no cover. at Storyville Comedy & Music Club 1104 Decatur. Call 522-2500 for reservations.

Around Town

Ron Cuccia & the Jazz Poetry Group featuring Amasa Miller Holley Bentsen, Yvette Voelker-Cuccia, Leigh "Lil Queenie" Harris, Kerry Brown, Kenneth Raphael, Hank Bartholomew, & special surprise guests at Carrollton Station, 8140 Willow, 9:30 p.m., \$5 cover.

Registrants, show badges for discount.

Tony Green Trio gypsy music, jazz & classical, swing, waltzes, at Dante St. Deli, 736 Dante 7:30 p.m. no cover.

Sun Pie's Downhome Blues & Zydeco Show at the Maple Leaf, 8316 Oak St., 866-LEAF, 10 p.m. \$3.

Clements Brothers with (rockabilly legend) **Joe "Ducktails" Clay** Mid City Bowling Lanes, 4133 S. Carrollton 482-3133, 10 p.m. Free to registrants.

Dogteeth at Muddy Waters, 8310 Oak, 866-7174, 10:30, \$3.

The ReBirth Brass Band at Tiptina's, 501 Napoleon 9 p.m.-1 a.m. \$6

UNO Jazz Students UNO Sandbar 8-12, 286-7200, \$5.

HALLOWE'EN - THURS. OCT. 31

• **The Mayor's Musicians Recognition Luncheon in the Tulane Room, Clarion Hotel**, 11:30 - 1 p.m. - 1500 Canal St. Open to the public, \$15 (\$12 to registrants) 731-0352. The City of New Orleans and **Mayor Sidney J. Barthelemy** will honor six of the city's preeminent living musicians at the first Mayor's Musicians Recognition Luncheon, "The Signature Kick-Off Event for Interfest," to honor a few of the many unheralded sidemen & women who made up the sound that made New Orleans famous. New Orleans music legends **Paul Crawford, Frank Fields, Waldron**

"Frog" Joseph, Jeannette Kimble, Earl Palmer and Tommy Ridgely as unheralded representatives of the City's rich musical heritage. A special musical program organized by Music &

Entertainment Commission member **Wilson "Willie Tee" Turbinton** will be featured. The luncheon caps the month-long Music Business Institute organized by the Music & Entertainment Commission. 731-0352. Come out and meet these great New Orleans legends:

Trombonist **Paul Crawford** was the leader of the popular New Orleans Nite Owls and has long been featured with the New Orleans Ragtime Orchestra.

Bassist extraordinaire **Frank**

"Dude" Fields was a key member of the Dave Bartholomew Orchestra and has been heard on hundreds of New Orleans recordings, including massive hits by Fats Domino, Little Richard, Shirley & Lee and scores more.

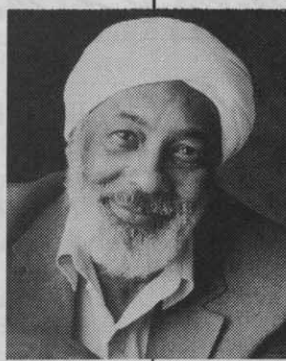
Classic trombonist **Waldron "Frog" Joseph**, born in 1918, has worked and recorded with virtually all the New Orleans bands and is a mainstay at Preservation Hall. His sons, Kirk and Charles continue the tradition through their work with the Dirty Dozen Brass Band.

Legendary vocalist **Jeannette Kimble** is credited by Dave Bartholomew as one of the prime movers who established the historic Dew Drop Inn as a major center of musical activity in the Crescent City during the late 1940s. She continues to sing, perform and record at the age of 84.

Drummer **Earl Palmer** is one of the most influential musicians of the past 50 years. Known internationally as the founder of funk, his unique approach to rhythm virtually invented rock 'n' roll drumming and powered hundreds of recordings by Roy Brown, Professor Longhair, Fats Domino, Little Richard, and scores of others.

Vocalist/bandleader **Tommy Ridgely** has been a major figure in local recording circles since 1949, when he was featured with the Dave Bartholomew Orchestra. He formed his own band, the Untouchables, in 1953 and has made many classic recordings for DeLuxe, Decca, Atlantic, Imperial, Herald, Rick, Watch and other labels.

• **"A Night of Rhythm & Boos"** Interfest '91 and the Friends of New Orleans Music present a Halloween party to take place at the Clarion Hotel in the Tulane room starring **Guitar Slim Jr., ReBirth Brass Band, Carl LeBlanc Group, and Lady B.J.** "they gotta wear masks" (plain masks available at the door) and/or costume and they "gotta be prepared to dance all night." 9 p.m. till; tickets are \$15 (free to paying registrants). Security & secured ►



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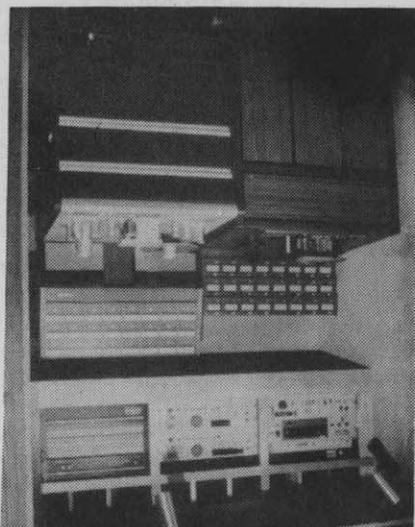
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OCTOBER

Wednesday 30
Sun Pie's Down Home
Blues & Zydeco Show

Thursday 31
John Delafosse
& The Eunice Playboys

NOVEMBER

Friday 1
Rockin' Dopsie
& The Zydeco Twisters

Saturday 2
Beanland

Sunday 3
Iguanas

Monday 4
Blue Sister

Tuesday 5
ReBirth Brass Band

Thursday 7
Cajun Music

Friday 8
Rockin' Dopsie
& The Zydeco Twisters

Sunday 10
Iguanas

Monday 11
Blue Sister

Tuesday 12
ReBirth Brass Band

Thursday 14
Cajun Music

Friday 15
Rockin' Dopsie
and the Zydeco Twisters

Sunday 17
Iguanas

Monday 18
Blue Sister

Tuesday 19
ReBirth Brass Band

Thursday 21
Cajun Music

Sunday 24
Iguanas

Monday 25
Blue Sister

Tuesday 26
ReBirth Brass Band

Thursday 28
Cajun Music

Friday 29
Rockin' Dopsie
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French Quarter/CBD

Neville Brothers Concert w/ Charmaine Neville & Def Generation, Municipal Auditorium, 8 p.m. \$15.

Ticketmaster (costume).

Blues with a Feeling 5:30-9:30; **Bryan Lee Jump Street Five** 10-2 a.m. at the Absinthe Bar, 400 Bourbon St., 525-8108 *no cover*.

Tribe Nunzio - rock 'n' roll at Cafe Brazil 2100 Chartres at Frenchmen 947-9386 (live recording session-costume)

Kerry Brown & Brown and Brownville at Cafe Istanbul, 534 Frenchmen, 944-4180. *no cover*.

Can't Hardly Playboys at The Cajun Cabin, 501 Bourbon, 529-4256. 7- mid., *no cover*.

Charlie Occhipinti Bayou Beat Dixieland Band 7:30-10:30.

Late night funky horns with **Luther Kent Blues Band** at Club Second Line 216 Bourbon Street 10:45 p.m.-2:45 a.m.

Marva Wright blues vocalist, at French Garden Bar, Hilton Hotel, 10 p.m.- 1:30 a.m. *no cover*.

Harmonies by **Evangeline** at La Strata, 440 Bourbon St. 525-0303, 4-9 p.m.

Sensation Jazz Trio (no cover) 4 p.m. & **Dukes of Dixieland** (\$13.85) 8 p.m. at Lulu White's Mahogany Hall, 309 Bourbon, 525-5595.

Cajun Hallowe'en Party with Don Duet and the Cajun Pals (a Costume Party, register 7-8 p.m. Contest at 10 p.m. 1st place \$500 cash, 2nd place \$250 gift certificate, 3rd place \$150 gift certificate) at Michaul's, 701 Magazine St. 522-5517, music 7-11 p.m. *no cover*.

ARCHIVES

William Ransom Hogan Jazz Archives Tulane University, Howard Tilton Library 6363 St. Charles, on the St. Charles streetcar line. Large printed manuscript collection, 7,000 prints, 25,000 discs, 1500 reels of musicians and others involved in history of jazz. Private collections, union files. Hours: 8:30-5, 10-12 Sat. Contact Bruce Raeburn, curator.

Amistad Research Center Tilton Hall, Tulane University, 865-5535. Among the largest of the nation's repositories specializing in the history of Afro-Americans, as well as documentation on Native Americans, Puerto Ricans, Chicanos, Asian Americans, European immigrants, and Appalachian whites. The Center is a manuscript library for the study of ethnic history and culture and race relations in the U.S. Over 250,000 photographs, dating from 1859, over 400 video and audio tapes, including interviews with civil rights activists, jazz musicians, and others.

Loyola Music Library, Loyola University. Music building 6363 St. Charles. 865-2774. Next to Tulane University on the streetcar line. Scores and sheet music, vast collection of Louisiana albums and CDs for listening; zydeco collection, also classical jazz and some popular recordings. Contact Laura Dankner.

Jazz Museum of the Louisiana State Museum in the old U.S. Mint, 400 Esplanade in the French Quarter. 568-6975. Vast archival and research facility. Original instruments of Louis Armstrong, Kid Ory, Johnny St. Cyr, Sidney Bechet, Pete Fountain, etc. 10,000 photos, 1,200 tapes, 9000 recordings, personal files on over 1,000 musicians. Call for hours. Contact Don Marquis, curator.

Historic New Orleans Collection, 533 Royal, 523-4662. Library: fine collection of sheet music published in New Orleans, beginning with earliest music printed here (Emil Johns' *Album Louisianais* (co-published with Pleyel of Paris) Curatorial division: photographs of N.O. musicians and sites related to music. Also, records of the N.O. Jazz and Heritage Festival during the Seventies, and the Gottchalk Collection. Hours 10-4:30 Tuesday - Saturday.

Original Breaux Bridge Playboys

Gerald Cormier 7:30-11 p.m. at Mulate's, 201 Julia St. 522-1492, *no cover*.

Percy Humphrey traditional jazz band at The Palm Court Jazz Cafe, 1204 Decatur St. in the Quarter, 525-0200. *no cover*.

Wendell Brunious at Preservation Hall, 726 St. Peter in the French Quarter 523-8939. \$3.

Jimmy Ballero at Snug Harbor, 626 Frenchmen, 949-0696, 2 shows 9:30 & 11 p.m.

"Soap" star comedian Jay Johnson Show at 8 p.m. \$6. (tickets at door).

Piano legend **Eddie Bo** on the piano, 10-12 p.m. *no cover*. Storyville Comedy and Music Club, 1104 Decatur. Call 522-2500 for reservations.

Carl "Sonny" Leyland on piano (1:30-5:30 p.m.) **Doc Bernard & Larry Schaeffer** (5:30-9:30) honky tonk 80-year-old piano player **Al Broussard** back from Japan, 9:30 until. Tricou House 711 Bourbon 525-8379. Randy Hebert upstairs in the evenings.

Around Town

J.D. Hill & the Jammers Blues Band at late-night hotspot Benny's Bar, 938 Valence, 895-9405. 11 pm **Cheron** sings jazz & adult contemporary music at Fountain of Youth Club, 3129 St. Roch & Benefit St. 9-midnight.

Leo Nocentelli of the Meters, 10:30; **Big Sun** 9-10 p.m. at Jimmy's, 8200 Willow.

Brass Band at Fred Kemp's Place, 2720 LaSalle, 9:30-1 a.m. 891-2738.

John Delafosse Cajun Band at The Maple Leaf, 8316 Oak, 866-LEAF, 10 p.m. \$5.

Tex-Mex Hex Hallowe'en Party w/Iguanas at Mid-City Bowling Lanes 8:30 p.m.

Free to registrants.

George Porter, premier bass player of the Meters, 10:30 p.m. at Muddy Waters 8310 Oak, 866-7174, \$6.

Smilin' Myron performing at T. J. Quill's, 10 p.m. - 2a.m. ►



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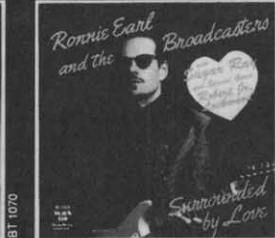
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FRIDAY NOVEMBER 1

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Burning Spear w/Reggae St. Int'l

featuring **Sterling Brothers Band** at Municipal Auditorium. 9 p.m. \$15. 367-1313.
Chris Polacheck & Flying Palmettos (original rock & world beat) at Cafe Brazil, 2100 Chartres at Frenchmen, 947-9386.

Art Exhibit w/Bob Folse Duo acoustic guitar & percussion. 6-9 p.m. 1800 Hastings Place. Free & open.
Janet Lynn & All Purpose Blues Band 5:30-9:30;
Bryan Lee Jump Street Five 10 p.m.-

2 a.m. at the Absinthe Bar. *no cover*.

Pedro Cruz Band (Latin sounds) 10 p.m.-3a.m. at Cafe Istanbul, 534 Frenchmen, 944-4180. World beat music and good food down the street from Snug Harbor.

Can't Hardly Playboys at The Cajun Cabin, 501 Bourbon, 529-4256. 7-mid. *no cover*.

John Gill (dixieland) at Fritzel's, 733 Bourbon 561-0432. 10:30-2:30. During Jazz Fest, this is a meeting place for jazz jam sessions.

Marva Wright sings big mama blues at the Hilton, 10 p.m.

Germaine Bazzle (jazz vocalist) & Carl Franklin Trio (w/Franklin on piano, Richard Moten, bass; Herb Taylor, drums) at Hotel Inter-Continental 8-midnight, *no cover*.

Jack Quigley and His Only Friend at Checkpoint Charlie's, 501 Esplanade, 10:30 - 2 a.m.

Evangeline singing Louisiana harmonies at La Strata 440 Bourbon, 525-0303 4-9 p.m.

Dukes of Dixieland (\$13.85) 9 p.m.

Razzberrie Ragtimers (no cover) 4 p.m. at Lulu White's Mahogany Hall, 309 Bourbon 525-5595.

Don Duet Cajun Band at Michaul's, 701 Magazine, 529-3121, 8-12 midnight. *no cover*.

Steve Riley & Mamou Playboys

Cajun Band 7:30-11 p.m. at Mulate's Cajun Restaurant, 201 Julia St. 522-1492.

Danny Barker at The Palm Court Jazz Cafe, 1204 Decatur St. in the French Quarter, 525-0200. Former guitar player in Cab Calloway's band, Mr Barker is responsible for the rebirth of the brass band tradition in New Orleans. Do not miss if you love traditional jazz.

Kid Sheik at Preservation Hall 726

St. Peter in the French Quarter 523-8939. The classic jazz player in the classic trad jazz club.

Ellis Marsalis

(patriarch of the Marsalis family), jazz piano, at Snug Harbor, 626 Frenchmen, two shows, 9 & 11.

"Soap" star comedian Jay Johnson

Two shows, 7 and 9:30 p.m. \$7.50 (tickets at door).

Piano legend **Eddie Bo** on the piano, 10 - 12 p.m. *no cover*.

Storyville Comedy and Music Club, 1104

Decatur. Call 522-2500 for reservations.

Jeff Spence on the piano (1:30 - 5:30), honky tonk with **Doc Bernard & Larry Schaeffer** (5:30- 9:30) 80-year-old **Al Broussard** on piano 9:30 till, at Tricou House, 711 Bourbon Street.

Around town

Grandsons of the Pioneers

Abstract Cafe. 8:30 p.m. 522-2665. 1302 Magazine.

Art Exhibit

w/Bob Folse Duo acoustic guitar & percussion. 6-9 p.m. 1800 Hastings Place. Free & open.

Zodiac Juke

Box at Benny's Bar 938 Valence St., 11 p.m. (gets hopping late). 895-9405. *no cover*.

Woodenhead

at Carrollton Station, 8140 Willow St., 865-9190, 10 p.m.

One of New Orleans' favorite groups, across from Jimmy's Bar.

Loketo featuring **Arlus Mabele and Dibo Dibala** Afro-pop band from Zaire and guest the **Shepherd Band** at Jimmy's, 10:30

a blues band at Kemp's 2720 La Salle, 891-2738. Jazzman Fred Kemp's place features mostly modern jazz bands. 288-5072.

Rockin' Dopsie (zydeco) at the Maple Leaf, 8316 Oak, 866-LEAF, 10:30, \$5.

Interfest Blues Night w/J Monque d', Paula & the Pontiacs & Backsliders. Great hot blues with some of the city's best, at one of New Orleans' most fun places to hear music, Mid-City Bowling Lanes, 10 p.m. 4133 S. Carrollton, 482-3133.

Uncle Snarly w/ special guests The Subtonics (upbeat blues/R&R) & Big Biting Frog (Hard-driving American Rock 'n' roll)—3 N'awlins original acts & Nick's Bar (2400 Tulane) invites Interfest delegates to two nights of good music, relaxed atmosphere and some of the best drinks in the world. 9:30. *no cover*. 838-0344.

Black Top Records Presents

Anson Funderburgh & the Rockets (10:30) with **Sam Myers** (midnight) featuring **Earl King** (1:30 a.m.) and **James "Thunderbird" Davis** at Tipitina's, 501 Napoleon 10:30 p.m.

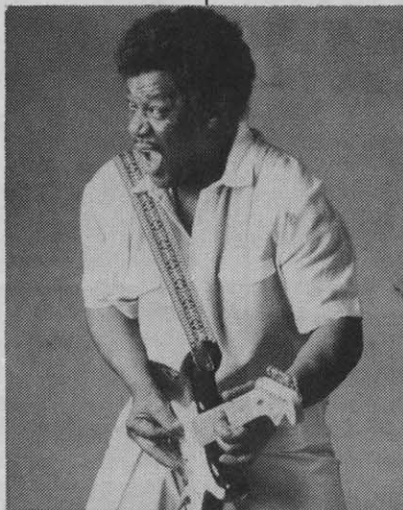
Outside New Orleans

Lacombe All Saint's Day Lighting of the Graves at dusk (Friday 1) in the Lacombe cemeteries. 1-800-634-9443.

St. Tammany Parish Fair (Oct. 31-Nov. 2) Covington. 1-800-634-9443.

Cajun Heritage Festival

(Nov. 1-3) Cut Off, Cut Off Youth Center. This event is among the top five duck carving competitions in the country. Arts, crafts,

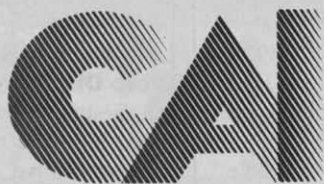


R&B Legend Earl King at Tipitina's Friday 1



Rockin' Dopsie (zydeco) performing at Maple Leaf 8316 Oak - Friday November 1

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Oct. 31 - Interfest Showcase
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OCTOBER

Thursday 31
Leo Nocentelli of The Meters
Big Sun - 9 PM

NOVEMBER

Friday 1
Shepherd Band - 10 PM

Saturday 2
Loketo featuring
Arlus Mabele and Diblo Dibala
Afro-Pop band from Zaïre & guest the Shepherd Band - 10PM

Sunday 3
Spin Doctors & Lucy Brown - 10 PM

Monday 4
Spin Doctors & Lucy Brown

Thursday 7
Joe King Carrasco guests The Desires

Friday 8
The Brad Edelman Band

Saturday 9
Psychedelic Furs & Ocean Blue

Wednesday 13
Metal Rose

Thursday 14
TBA

Friday 15
Stone Grove & Black Diamond

Saturday 16
Overload & Strychnine

Wednesday 20
Blue Bone

Thursday 21
Nighthawks

Friday 22
The Bonedaddys
special guest Smilin' Myron

Saturday 23
The Producers
special guest Black Diamond

Wednesday 27
Dash Rip Rock
special guest The House Levelers

Thursday 28
Metal Rose & Overload

Friday 29
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Mardi Gras Indians Exhibits & Workshop, Saturday November 2, 1:30 PM at the Tulane Room, Clarion Hotel

SATURDAY NOVEMBER 2

• **Rejoicin' In The Park** Gospel Festival in Louis Armstrong Park. Rejoicing in the Park Gospel Festival will be held Saturday 2 from 11 a.m. to 5 p.m. and Sunday 3 from 1 p.m. to 5 p.m. in Louis Armstrong Park on Rampart Street across from the French Quarter. There will be over 50 groups per day on three main stages featuring the Kingdom Kids Korner, Battle of the Bands, drill teams and Liturgical and African dance groups. Special guests Anointed Pace Singers from Atlanta, Georgia and Charles Tyrone and the Faith Community Singers with the Children of Faith from Houston, Texas. Food for sale in the park. *It is free and open to the public. Interfest encourages all participants to attend and see the real roots of the New Orleans sound.*

• **Mardi Gras Indians, Marching Social & Pleasure Clubs & Jazz Funeral Cultural Workshop** featuring exhibits, narratives, sewing demonstrations and historical overview, 1:30 - 4:30 at the Tulane Room, Clarion Hotel. Ask at Interfest central for details. *Free and open to the public.*

• **Terence Simien** (zydeco) & jazz vocalist **Germaine Bazzle** at the **Interfest Gala Dinner**. Join festival producers from all over the world for good food great music and fellowship. Swedish band to be awarded medal from the



Germaine Bazzle at Interfest Gala Dinner, Saturday Nov. 2 - 7:00pm

vocalist **Yusuf; Miss Cynthia Bland**, dancer **Pellebon, Creole Sister Mary**, 12-piece swing band. **Special guests King Zulu '91 & the Free Spirit Stilt Walkers**, at the Orpheum Theatre, 129 University Place (off Canal) 9-midnight. \$14. Sponsored by N.O. Music Hall of Fame. Food provided by Chef Leslie of Chez Helene. *(There are limited free tickets for registrants. Ask at Interfest central)*

Janet Lynn & All Purpose Blues Band 5:30-9:30; **Bryan Lee Jump Street Five** 10 p.m.-2 a.m. at the Absinthe Bar.

Hip Hop (7 p.m.) and **The Iguanas** (Tex-Mex, zydeco, and Latin rhythms, just to start) 11 p.m. at Cafe Brazil, Chartres at Frenchmen, 947-9386.

International Association of Festival Organization. Clarion Hotel 7 p.m. - 9:30. Tickets on sale at registration desk.

French Quarter/CBD

Swing with piano protege **Davell Crawford**; his grandfather, R&B legend "**Sugar Boy**" Crawford singing a gospel number; John F. Kennedy's Mass Choir, jazz & blues

Percussion, Inc. (10 p.m.-2 a.m.) Rhythms and drums at Cafe Istanbul, 534 Frenchmen 944-4180. **Allen Fontenot and the Country Cajuns** at The Cajun Cabin Restaurant, 501 Bourbon 529-4256.

Quartertones at Checkpoint

Charlie's 501 Esplanade 947-0979.

John Gill (dixieland) at Fritzel's 10:30 p.m. - 2:30 p.m.

Batiste Brothers one of New Orleans' many famous musical families, at Good Time Charlie's. 466-6067. 10 p.m. ►

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Marva Wright blues vocalist, at French Garden Bar, Hilton Hotel, 10:00 p.m.-1:30a.m. *no cover.*

Dukes of Dixieland (\$13.85) at Lulu White's Mahogany Hall, 309 Bourbon, 525-5595. 9 p.m.

Sheryl Cormier Cajun Band at Michaul's, 701 Magazine Street, 522-5517. This is the stuff, cher, with Cajun waltzing. *no cover*

Original

Mamou

Playboys at Mulate's Cajun Restaurant, 201 Julia Street, 522-1492. 7:30-11:00 p.m. Come pass a good time and do some two-steppin' too!

Batiste Brothers on the Riverboat Natchez Moonlight Cruise, Canal Street Dock, 586-8777. Dinner cruises Friday & Saturdays at 6:30.

Pud Brown's Palm Court Jazz Band at The Palm Court Jazz Cafe, 1204 Decatur St. in the French Quarter, 525-0200. Original traditional jazz and good reasonably priced dinners in a beautiful room.

Percy Humphrey at Preservation Hall, 726 St. Peter in the French Quarter 523-8939. Classic traditional jazz in the classic traditional jazz hall.

Songstress **Maria Muldaur** at Snug Harbor, 626 Frenchmen St., 949-0696, for two shows, 9 & 11 p.m.

Grand Opening of Storyville with "Night Court's" Harry Anderson, "Soap" star comedian Jay

Johnson two shows, 7 and 9:30 p.m. \$10. (tickets at door). Piano legend **Eddie Bo** on the piano, 10:30-12:30 p.m. *no cover.* Storyville Comedy and Music Club, 1104 Decatur. Call 522-2500 for reservations.

Doc & Larry, Nora Wixted (5:30-9:30) 80-year-old piano player **Al Broussard** 9:30 till at Tricou House, 711 Bourbon Street, Randy Hebert upstairs.

Around Town

Billy Bones & Bones Explosion at Benny's Bar, *no cover.*

Original rock 'n' roll with **Hooligans** at Carrollton Station 8140 Willow, 865-9190, 10 p.m.

Quarternotes at Checkpoint Charlie's, 501 Esplanade 947-0979.

Shepherd Reggae Band 10:30 p.m.

at Jimmy's, 8200 Willow, 861-8200.

Beanland at The Maple Leaf, 10 p.m. \$5.

Interfest R&B Night w/Tommy Ridgely, Oliver "Who Shot The

LaLa"

Morgan and Al "Carnival Time" Johnson.

Great R&B with some of the city's best, at Mid-City Bowling Lanes, the improbable music club that just happens to work. \$1 (*free to registrants*)

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Blues Band at

Muddy Waters, 8310 Oak 866-7174.

Uncle Snarly w/ special guests The Subtonics (upbeat blues/R&R) & Big Biting Frog (Hard-driving American Rock 'n' roll)—3 N'awlins original acts & Nick's Bar (2400 Tulane) invites Interfest delegates to two nights of good music, relaxed atmosphere and some of the best drinks in the world. 9:30. *no cover.* 838-0344.

Back to the Beach celebration at old Pontchartrain Beach site. Rides, games and food, popular bands around the clock. 836-2215.

Fishhead music by New Orleans' own

Radiators 10:30 at Tipitina's 897-3943.

SUNDAY NOVEMBER 3

• **Rejoicing In The Park** Gospel Festival in Louis Armstrong Park. Rejoicing in the Park Gospel Festival will be held Saturday 2 from 11 a.m. to 5 p.m. and Sunday 3 from 1 p.m. to 5 p.m. in Louis Armstrong Park on Rampart Street across from the French Quarter. There will be over 50 groups per day on three main stages featuring the Kingdom Kids Korner, Battle of the Bands, drill teams and Liturgical and African dance groups. Special guests Anointed Pace Singers from Atlanta, Georgia and Charles Tyrone and the Faith Community Singers with the Children of Faith from Houston, Texas. Food for sale in the park. *It is free and open to the public.* Interfest encourages all participants to attend and see the real roots of the New Orleans sound.

• **Interfest Close Out Jam** at Storyville Comedy and Music Hall, 1104 Decatur, 522-2500. 9:00 p.m. Come on down and let's give our visitors a last blow-out. *Free to registrants.* Piano legend **Eddie Bo** at the piano from 6:00 to ►

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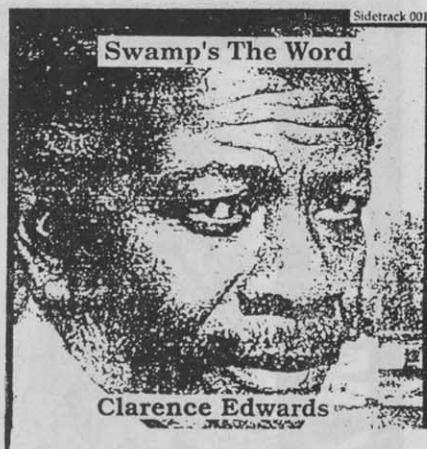


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8:00p.m. in Pete Lala's piano bar, no cover.

Sunday Brunches

Thals Clark & Lars Edegran (trad. jazz) \$3 cover at Palm Court Jazz Cafe, 1204 Decatur in the French Quarter.

Marva Wright blues vocalist, at Cafe Bromeliad Blues Brunch, Hilton Hotel, 9:30 a.m. - 2:30 p.m. Lucious spread, all you can eat, \$21.95.

Sam Alcorn's Jazz Trio at Arnaud's 813 Bienville, 522-8767 from 10 a.m. to 2:30. Great trad jazz at one of the city's most famous restaurants.

Tim Laughlin Jazz Band at Kabby's, Hilton Hotel 561-0500. 10 a.m. to 2:30 p.m.

The Original Crescent City Jazz Band from 10:30 a.m. to 3 p.m. Sunday at Mr. B's 201 Royal, 523-2078.

Lucien Barbarin 11-2, 444 St. Charles, Hotel Intercontinental.

Original Camellia Jazz Band Sunday buffet brunch at the Westin Canal Place overlooking the Mississippi River. Great food in abundance. 10:30-2:30 p.m. Call for reservations or come and hear from the Lobby Bar, \$22.95. 566-7006.

French Quarter/CBD

Gulfstream (jazz with a "pop" sensibility) at Cafe Brazil, corner of Frenchmen & Chartres, 4-8 p.m. 947-9386.

Allen Fontenot's Country Cajuns at Cajun Cabin Restaurant, 501 Bourbon, 529-4256.

Open Mike Acoustic Hootenanny with Jack Quigley at Checkpoint Charlie's, 501 Esplanade 10:30 - 2 a.m.

Creole Rice Jazz Band 9 p.m. & **Bruce O'Neil's Lost Bread Trio** 4 p.m. at Lulu White's Mahogany Hall, 309 Bourbon St. 525-5595. no cover.

Hadley Castille Cajun Band 12:30-3:30 p.m. and 7:30 - 11 at Mulate's Cajun Restaurant, 201 Julia St. 522-1492. Come and do some Cajun waltzing and two-stepping.

Jazz legend **Danny Barker** 8 p.m. at the Palm Court Jazz Cafe, 1204 Decatur St. in the French Quarter, 525-0200.

Olympia Brass Band at Preservation Hall, 726 St. Peter, 523-8939.

Dixieland Jam Sessions featuring Rhodes Spedale & Nite Bloomin' Jazzmen. 4-8 p.m.

Chuck Easterling's Big Band featuring Al Belletto 8:30-12:30 a.m. at Club Second Line, 216 Bourbon 523-2020.

CHURCH MUSIC

Gospel singer **Lois Dejean** calls the churches of New Orleans the largest talent agency in the world. During Interfest week, how better to spend Sunday morning than in one of the city's many great gospel churches.

Full Gospel Church of God in Christ (Pentecostal) 1031 N. Claiborne Ave., 821-6289. "The best music in town - always a good time." Services every Sunday at 8 & 10:30 a.m., 7 p.m.

Greater St. Stephens Baptist Church 2308 S. Liberty, 895-6800. Upbeat Contemporary gospel.

New Home Missionary Baptist Church 1616 Carondelet, 529-1302, traditional gospel. 8 a.m. & 6 p.m. service.

St. Luke AME (Methodist) 2500 Louisa, 944-6864. A choir (backed by an organ) sings anthems, hymns, and some gospel; regular service at 11 a.m.

St. Stephens Baptist Church 1737 Whitney Ave. 366-6929. Sunday services at 7 & 11 a.m. with organ, piano, and a gospel choir.

Stronger Hope Baptist Church, 2401 S. Galvez 822-1105. Gospel. 11 a.m.

St. Francis de Sales Catholic Church, 2203 Second, 895-7749. "Everything from spirituals to contemporary gospel."

A Miles Davis Tribute with **Victor Goines Quintet** featuring 18-year-old jazz trumpet protege **Nicholas Payton** two shows 4 and 6 p.m. at Snug Harbor. \$10.

Pianist **Jeff Spence** 1:30 - 5:30, blues vocalist **Nora Wixted** 5:30 - 9:30, and 80-year-old piano player **Al Broussard** 9:30 until at Tricou House, 711 Bourbon Street.

Around town

Songwriter's Showcase, 9 p.m. at Carrollton Station, 8140 Willow, 865-9190.

Bob Folse solo guitarist (instrumental) at Coffee & Company 6-9 p.m. Maple St.

The Spin Doctors & Lucy Brown at Jimmy's, 8200 Willow, 861-8200. 10:30.

Jazz Jam at Fred

Kemp's place 6 - 10 p.m. 2720 LaSalle. 288-5072. Sunday night jams at jazzman Fred Kemp's place are getting to be a favorite tradition with locals.

Iguanas at the Maple Leaf, 8316 Oak Street, 866-LEAF. The Iguanas play Tex-Mex, zydeco, and other hot rhythms. \$5.

New Orleans Blues Dept. (N.O.B.D.) at Muddy Waters, 8310 Oak, 866-7174. Across the street from Maple Leaf.

Back to the Beach celebration at old Pontchartrain Beach site. Rides, games and food, popular bands around the clock. 836-2215.

A Cajun Fais Do Do with **Bruce Daigrepoint's Cajun Band** 5-9 p.m. at Tipitina's \$4 (free red beans & rice) ■

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WHAT TO DO WHILE YOU'RE HERE:

First time visitors to New Orleans, here are ten things you must do before you leave:

1. Take the St. Charles streetcar (85 cents) from St. Charles and Canal to the Riverbend (about 80 blocks) for a look at some of the great houses of New Orleans. Get out, have a coffee at Madeleine or an ice cream at Haagen Daz or a beer at Cooter Brown's, then get back on and ride home. You'll pass the beautiful Audubon Park on your way. At the back of the park is one of America's best zoos, the Audubon Zoo. There is a riverboat that can take you from Jackson Square in the Quarter to the Zoo and back if you'd like, or you can combine a riverboat up and a streetcar back if you'd like.

2. From Canal, wander down Chartres Street, get a Pimms cup at the Napoleon House, stop in at the Pharmacological Museum to say hi to Oliver "Who Shot The LaLa" Morgan, then stroll down to Jackson Square. Get

a pastry at one of the pastry shops, or a beignet and coffee at Cafe Du Monde, then walk up to the River and watch the riverboats and giant oil tankers go by.

3. Stroll along the river to the right (upriver) to the Aquarium. Fishlovers might like to explore it, otherwise, go on around the ferry landing to Spanish Plaza, a gift from Spain, and sit by the fountain. Take the riverside streetcar down to the French Market (24-hour vegetable market with flea market on weekends). Walk back up any street; Decatur is busy and crowded with shops; on Chartres you'll pass the Ursuline convent and book and record shops; on Royal there are books, dolls, perfume...you can't miss.

4. If you love antiques, peak in to the incredible antique shops on Royal Street at the top of the Quarter (ask to see the mourning jewelry), or for bargain hunters, take the Magazine bus up the 60 blocks of Magazine Street.

5. Eat smothered shrimp at Uglesich's or fried chicken at Frankie & Johnny's or an oyster loaf at Lamas or breakfast/roast beef po-boys at Mother's or a muffaletta at Central Grocery or something indulgent at Emeril's or any of a thousand great dishes at one of the dozens and dozens of other incomparable eateries of the city. Get a local to suggest his or her favorite. You can hardly go wrong.

6. As a matter of fact, as soon as you get here, strike up a friendship at the conference with someone from New Orleans to be your guide. There's nothing New Orleanians love to do more than show off their city. This is a town of half a million tour guides.

You'll need a car for these:

7. Visit City Park. One of the most beautiful parks in America, the park features lagoons and bayous populated with beautiful white egrets. Check out the hundred-year old carousel housed in its own building with beautiful horses, lions and zebras to ride. The U.S. Olympic Trials will be held in Tad Gormley Stadium in the park.

8. Drive through the Metairie Cemetery. The cemeteries of New Orleans are historical wonderlands, with their above-the-ground memorials. Some are also home to gangs of purse-snatchers, so driving through the Metairie cemetery may be the way of choice for visitors. The above-the-ground giant mausoleums hold many celebrated old New Orleans families, and the intricate workmanship of the stonemasons is a wonder.

9. Take a ride out to Lake Pontchartrain. The lake would be a sea in lots of countries, but many visitors to New Orleans go home without ever seeing it. Drive down Lakeshore Drive and stop at Mardi Gras fountain.

10. Finally, get lost from the crowd, check out a juke joint, wander alone and get to know the African/Spanish/French/Irish/Italian flavor of this isolated strip, the northernmost Caribbean port.

Having said that, we must leave you with this caveat: As much as this town looks and acts like a Central American republic, it has its bandits also, so be careful, don't wander around looking like a tourist. Take taxis—they're cheap. Be smart and safe. ■

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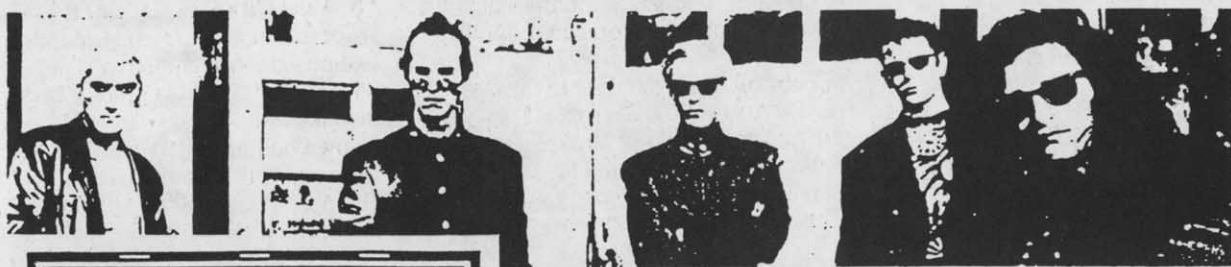
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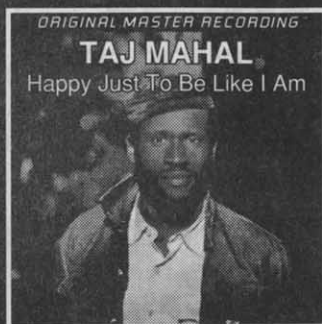
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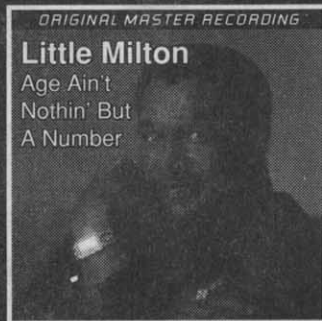
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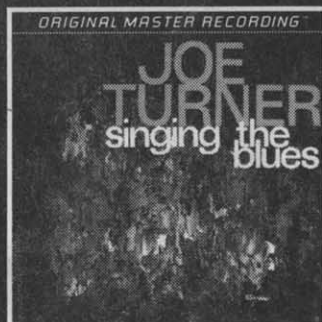
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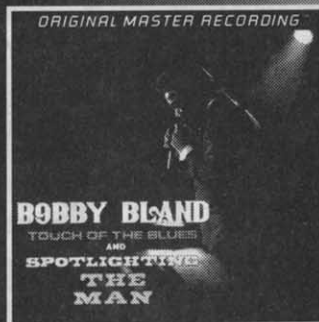
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